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THE JACOBEAN AND CAROLINE STAGE

THE JACOBEAN AND CAROLINE STAGE

BY

GERALD EADES BENTLEY

VOLUME VII

APPENDIXES TO VOLUME VI

GENERAL INDEX

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APPENDIX A

LENTEN PERFORMANCES IN THE JACOBEAN AND CAROLINE THEATRES

THE observation of Lent in the London theatres during the Jacobean and Caroline period was less strict than in Elizabethan times, but it is not easy to make out precisely what the practice was.

Even under Queen Elizabeth the restrictions seem to have varied from time to time. An order of the Privy Council on 13 March 1578/9 had forbidden all playing in Lent (*Acts of the Privy Council*, xi. 73–74), and Sir Edmund Chambers notes that Henslowe's records of performances of the Admiral's men show long intervals for Lent in 1595 and 1596. But in 1597 the company played a good part of the season before Easter (Chambers, *E.S.* ii. 141–2), and in 1592 Lord Strange's men scarcely observed Lent at all. (Ibid. i. 315–16.) In the years 1600, 1601, and 1604 Council orders seem to reflect a strict enforcement of Lenten closing. (Ibid.) But again there were wholesale violations of the prohibition in 1615, for on 29 March of that year representatives of all four of the leading London companies were called before the Privy Council for presuming to play despite the order of the Master of the Revels during 'this prohibited time of Lent'. (*M.S.C.* i. 372.)

After 1615 I find no example of a strictly enforced prohibition of playing during Lent.[1] Indeed, in January 1618/19 certain of the inhabitants of the district of Blackfriars, in a petition of complaint against the private theatre in their precinct, recited the nuisances caused by the theatre, and concluded: 'Theise inconvenience*s* fallinge out almost everie daie in the winter tyme (not forbearinge the tyme of Lent) from one or twoe of the clock till sixe att night. . . .' (*M.S.C.* i. 92.) Perhaps the fact that the first

[1] The annual Privy Council order about Lent, regularly issued from 1616 to 1627, makes no mention of theatres or players or any other restrictions except those concerning butchering and meat-eating. There are numerous records of actions concerning Lenten offenders, 1616 to 1625, but none involves violations other than those concerned with meat-eating. See *Acts of the Privy Council*, volumes for 1615/16 to 1627/8.

signature to this petition is that of William Gouge, the Puritan minister of St. Anne's, Blackfriars, should prompt one to expect exaggeration in the statements about the frequency of the inconveniences caused by the theatre. On the other hand, a number of other statements of comparable date indicate that the theatres were usually under some kind of Lenten restriction. Later allusions to the Lenten dejection of the players are not unlike the statement by Stephens in 1615, in his character of 'A common Player': '. . . when aduersities come, they come together: For Lent and Shrouetuesday be not farre asunder, then he is deiected daily and weekely'. (*Essayes and Characters*, V_7^v–V_8.) For example, one of the poems on the death of the great actor, Richard Burbage, 13 March 1618/19 (i.e. during Lent) has the lines:

> And you, his sad companions, to whom Lent
> Becomes more lenten yn this accident,
> Henceforth your wavering flag no more hang out.
> Play now noe more at all . . .
> (C. C. Stopes, *Burbage and Shakespeare's Stage* [1913], p. 119.)

Ten years later writers are still assuming that their readers will be familiar with the Lenten troubles of the players, for John Earle writes in one of his characters, ' "24. *A Player*", . . . Shrouetuesday hee feares as much as the Baudes, and Lent is more damage to him then the Butcher.' (*Micro-cosmographie* [1628], E_7^v–E_8.) In the following year Francis Lenton noted the same deprivation as it applied to the spectators in his observations on the frivolities of the young Inns of Court man:

> Your Theaters hee daily doth frequent
> (Except the intermitted time of Lent)
> (*The Young Gallants Whirligigg* [1629], B_4.)

William Prynne, in his *Histriomastix*, published in 1633 but written, at least in part, several years earlier, spoke of a recent change: 'Thirdly, there are none so much addicted to Stage-playes, but when they goe unto places where they cannot have them, or when as they are suppressed by publike authority, (as in *times of pestilence*, and in Lent till now of late) can well subsist without them. . . .' ($Ggggg_4^v$.)

All these allusions to the unhappiness of the players and the deprivation of the spectators during Lent show clearly that in the time of James I and Charles I the London theatres were not open for business as usual during the weeks before Easter, in spite of the fact that there are no records of absolute prohibition

like those of 1579 and 1601. Prynne, however, indicates that there had recently been a change, and he seems to imply some liberalization of the regulations. A century and a half later Edmond Malone, in his enlarged history of the stage, indicated the probable form which the relaxation of the prohibition took:

> Plays in the time of King James the First, (and probably afterwards,) appear to have been performed every day at each theatre during the winter season, except in the time of Lent, when they were not permitted on the sermon days, as they were called, that is, on Wednesday and Friday; nor on the other days of the week, except by special license: which however was obtained by a fee paid to the Master of the Revels.
>
> . . . . .
>
> These dispensations [i.e. for playing in Lent] did not extend to the sermon-days, as they were then called; that is, Wednesday and Friday in each week.
>
> After Sir Henry Herbert became possessed of the office of Master of the Revels, fees for permission to perform in Lent appear to have been constantly paid by each of the theatres. (*Variorum*, iii. 151–3, 65 n. 7, 66.)

Malone did not, unfortunately, document his assertions; but scattered quotations from Sir Henry Herbert's manuscripts extracted by others, or used by Malone in other contexts, are helpful. Several passages record dispensations to the players and managers for Lent. For example:

> [Received] of the King's players for a *lenten dispensation*, the other companys promising to doe as muche, 44s. March 23 1616'
>
> Of John Hemminges, in the name of the four companys, for toleration in the holy-dayes, 44s. January 29, 1618. *Extracts from the office-book of Sir George Buc*. MSS. Herbert. (*Variorum*, iii. 65 n. 7.)
>
> . . . . .
>
> For the Kings company.
> Mr Hemings brought mee for Lent this 1 Apr. 1624–2li
>
> . . . . .
>
> For a daye in Lent from the Cockpitt companye when their tyme was out 10s Mr Biston sent mee for Lent by Mr Blagrave in the name of the company this 5 April 2li'

[1] These two items are taken from an independent transcript of Sir Henry Herbert's manuscript, probably made by Craven Ord, and now pasted into various volumes of Halliwell-Phillipps's Scrap-Books at the Folger Library. The first extract is from the volume labelled *Kemp*, p 142, the second from *Appliances*, p. 127.

From Mr. Blagrave, in the name of the Cockpit company, for this Lent, this 30th March, 1624. £2.0.0.

March 20, 1626. From Mr. Hemminges, for this Lent allowanse, £2.0.0. *MSS. Herbert.* (*Variorum*, iii. 66 n.)

After the Restoration, when Sir Henry was endeavouring to maintain himself in his old office with all the old rights and fees, he asserted in a petition to the Lord Chancellor and the Lord Chamberlain that among his regular fees was 'For Lent Fee . . . [£3.0.0.]'. (*Variorum*, iii. 266.) The inflation is characteristic of Herbert's Restoration petitions, but in other instances scattered records usually show that he did exercise before the wars the rights he claimed after the Restoration.

One final example bears on the problem of the allowance of acting during Lent in the Caroline period. We know from Malone's extracts from Herbert's Office Book that in the midst of the long plague-closing from May 1636 to October 1637 (see above, ii. 661–5) the theatres were opened for a week near the end of February 1636/7. But the relation of Lent to this short playing period is indicated only by the Earl of Strafford's London correspondent, George Garrard, who wrote the Earl as follows:

> Upon a little Abatement of the Plague, even in the first Week of *Lent*, the Players set up their Bills, and began to play in the *Black-Fryars* and other Houses. But my Lord of *Canterbury* quickly reduced them to a better Order; for, at the next Meeting at Council his Grace complained of it to the King, declared the Solemnity of *Lent*, the Unfitness of that Liberty to be given, both in respect of the Time and the Sickness, . . . concluding that if his Majesty did not command him to the contrary, he would lay them by the Heels, if they played again . . . [The Lord Chamberlain thereupon objected to the Archbishop's interference] . . . So the King put an End to the Business by commanding my Lord Chamberlain that they should play no more. (*Strafforde's Letters*, ii. 56.)

These surviving records seem to me generally to confirm Malone's understanding that so long as the managers paid the proper fee to the Master of the Revels the theatres could remain open during Lent for four days each week except Holy Week.

There is further confirmation in Herbert's Office Book (though Malone did not note it in this connexion) in some of the records of the French troupe which visited London in 1635 during and after Lent (11 February to 29 March). The French players are first noted on 15 and 17 February 1634/5, when they performed before the Queen at Denmark House and then before both the King and Queen at the Cockpit in Whitehall. But of course these

performances at court would not have been governed by the Lenten restrictions applicable to the London theatres. Sir Henry Herbert records:

> This day being Friday, and the 20 of the same monthe [February], the kinge tould mee his pleasure, and commanded mee to give order that this Frenche company should playe the too sermon daies in the weeke, during their time of playinge in Lent, and in the house of Drury-lane, where the queenes players usually playe.
>
> The kings pleasure I signifyed to Mr. Beeston [manager of the Phoenix in Drury Lane], the same day who obeyd readily.
>
> The house-keepers are to give them by promise the benefit of their interest for the two days of the first weeke.
>
> They had the benefitt of playinge on the sermon daies, and gott two hundred pounds at least; besides many rich clothes were given them.
>
> They had freely to themselves the whole weeke before the weeke before Easter, which I obtaynd of the king for them. (*Variorum*, iii. 121.)

These records of the French visitors of 1635 fit precisely the interpretation already made that the acting dispensations which the London companies bought gave them four days a week for playing, but not the two sermon days in any week of Lent and not Holy Week. Since these were the days given to the French players for their performances, it is not surprising that Christopher Beeston 'obeyd readily', for the days he was graciously granting were days on which Queen Henrietta's company could not have performed at the Phoenix in any case.

So far Malone's understanding of Lenten regulations in the Jacobean and Caroline period seems confirmed. On the other hand, his understanding that it was for *plays* that the theatres were open during Lent is not so well sustained by the surviving records. Malone himself noted exceptions to dramatic fare in the Office Book:

> The managers however did not always perform plays during that season. Some of the theatres, particularly the Red Bull and the Fortune, were then let to prize-fighters, tumblers, and rope-dancers, who sometimes added a Masque to the other exhibitions. These facts are ascertained by the following entries:
>
> 1622. 21 Martii. For a prise at the Red-Bull, for the howse; the fencers would give nothing. 10s. *MSS. Astley*.
>
> From Mr. Gunnel, [Manager of the Fortune,] in the name of the dancers of the ropes for Lent, this 15 March, 1624. £1.0.0. (*Variorum*, iii. 66 n.)

There were other Herbert records of a like nature and dated during Lent, which Malone found no occasion to copy, but which are known from the extracts of others who saw the manuscript of the Office Book. For example:

For the Kings company.

Shankes Ordinary written by Shankes himself this 16 March 1623. (Halliwell-Phillipps Scrap-Books, *Kemp*, p. 127.)

Reced of Mr Lowins for allowinge of a Dutch vaulter att their house 18 ffeb: 1630.[1]

From Vincent—For dancing on the Ropes this Lent at ye Fortune by Blagrave 7 March 1634—2[11] (Halliwell-Phillipps, *Fortune*, p. 46.)

It is clear from these records that the activities which took place in the specially licensed London theatres on their allowed days in Lent were not always performances of plays. Were they ever plays? Was Malone mistaken in his reading of the accounts in Sir Henry Herbert's Office Book? W. J. Lawrence contended that he was. In an essay entitled 'The Origin of the Substantive Theatre Masque' he declared that

> playing had long been rigorously prohibited during the period of abstinence, but . . . a loophole of escape from an intolerable position had been found. Finding that exhibitions of fencing and acrobatics gave little offence in the close time, the Master of the Revels availed of the circumstance to extract an extra fee and make things a trifle less stringent for the players. Though the proceeds of Lenten letting were the prerogative of the theatre owners, they doubtless shared them, by arrangement, with the players. . . . The secret is out. After acting in Lent had been regularly prohibited for some years in James's time, the players got out of their difficulty by letting their theatres during Lent to foreign mountebanks. (*Pre-Restoration Stage Studies* [1927], pp. 329–30.)

Lawrence thought that a further step in the development of non-dramatic entertainment at the theatres during Lent was the evolution of what he called the 'substantive theatre masque', of which *The World Tossed at Tennis*, *The Sun's Darling*, and *Microcosmus* are examples. His argument is the familiar combination of winning exuberance, *non sequiturs*, careless mis-statements of fact, irrelevancies, sweeping generalizations from slight evidence, and triumphant conclusion. Nevertheless, the account includes, as usual with Lawrence, shrewd observations, and cannot be ignored. One may ask, therefore, what evidence not cited by Lawrence exists to show that the Jacobean and Caroline

[1] Halliwell-Phillipps Scrap-Books, *Lowin*, p. 19. See also above, vi. 194–5.

theatres, though allowed to remain open a good part of the time during Lent, did not present plays then?

The various previously noted laments about the poor players are inconclusive, for the acknowledged prohibition during Holy Week and on Wednesdays and Fridays in the preceding five and a half weeks would have involved nearly fifty per cent. reduction in playing time, and a lamentable shrinking of income, even if the companies had performed their usual plays on *all* the permitted days. The licences for new or newly revived plays which have come down from Herbert's records during his period of activity, 1622–42, suggest restricted activities, but they do not support the assumption of a complete absence of plays in Lent.

There are nearly 140 of Herbert's dated licensing records now known, and it is notable, to be sure, that fewer of them fall in Lent than in any other period of the year. It is perfectly clear that Lent was not a usual time for the production of new plays, as January, May, June, October, and November clearly were. (See above, i. 101–3.) Yet we know of records of performance licences for five pieces granted by the Master of the Revels during Lent: Dekker and Ford's *The Sun's Darling*, for the Lady Elizabeth's men at the Phoenix, 3 March 1623/4; John Shank's piece called *Shank's Ordinary*, for the King's men, 16 March 1623/4; Massinger's *Emperor of the East*, for the King's men at Blackfriars and the Globe, 11 March 1630/1; William Heminges's *Coursing of a Hare, or The Madcap*, for the company at the Fortune, some time in March 1632/3; and Henry Glapthorne's *The Hollander, or Love's Trial*, for Queen Henrietta's company at the Phoenix, on 12 March 1635/6. (See above, iii. 459–61; v. 1050–1; iv. 777–81; 542–3; 482–3.)

Of the five one might argue for Lawrence that *The Sun's Darling* is not a play but one of his 'substantive theatre masques', and therefore a proper Lenten theatre production. But though *The Sun's Darling* is allegorical, so is *A Game at Chess*, and that piece was produced with sensational success at the Globe six months later. (See above, iv. 870–9.) *Shank's Ordinary* is more to Lawrence's purpose, for the actor and jig-dancer John Shank is known as a writer only for his songs and jigs, and *Shank's Ordinary* may have been some special sort of Lenten entertainment. (See above, ii. 562–7 and v. 1049–51.) Even for Massinger's *Emperor of the East* Lawrence might present a weak case by contending that it was one of the author's plays written in the plague year of 1630, during which we have no Herbert licences, and was therefore part of an accumulation of unacted plays

prepared by the prompter, in an idle period, for production later. (See above, iv. 755 and 777–81.)

Though the cases I have made to reconcile the Lenten acting licences of *The Sun's Darling* and *The Emperor of the East* with Lawrence's hypothesis that no plays were acted in the London theatres during Lent do not strike me as very impressive, I can make none at all for William Heminges's *The Coursing of a Hare, or The Madcap*, licensed for the Fortune some time in March 1632/3 [all but the first five days of March fell in Lent], or for Glapthorne's *The Hollander*, licensed ten days after the beginning of Lent in 1635/6. Lawrence's entertaining reconstruction of the Lenten practices of the players must therefore be rejected.

I think one must say, then, that an examination of the extant entries from Sir Henry Herbert's Office Book seems to indicate that in the Jacobean and Caroline period the theatres were theoretically closed during Lent, but that upon the payment of a fee to the Master of the Revels the prohibition was enforced only on Wednesdays and Fridays and during Holy Week; and that even on those days an exception was made at least once—in the case of the French players at the Phoenix in 1635. On the days when the theatres were open in Lent the entertainment often consisted of fencing, rope dancing, and vaulting, at least at the Fortune, the Red Bull, and the Globe. Though there were performances of plays, such performances were far fewer than at other times in the spring and autumn, and accordingly the earnings of the players were sufficiently reduced to make Lent an unpopular season with them.

An analysis of the *Annals* for the period (see below, vii. 16 ff.) roughly confirms this impression. Notable is the diary of Sir Humphrey Mildmay, the most consistent theatre-goer among private men of the time of whom we have record. Sir Humphrey records in the period of his diary and accounts (January 1631/2 to December 1641) some fifty-four visits to plays, exclusive of court performances. Only two of the visits fell in the period of Lent, though it must be noted that Sir Humphrey was often out of town at this season. The two entries are:

1633/4 20 March	'To a base play att the Cocke pitt' 'this after noone J went to the Cocke pitt to a playe wth Bor Anth: a fooleishe one'
1634/5, 19 February	'To a play, & to Supper'. . . .

(See above, ii. 676–7.)

Other Lenten activities found in the *Annals* mostly pertain to court activities or to licences, but play performances outside the

court are indicated or suggested in March 1621/2, when John Gill was wounded by an actor on the stage of the Red Bull (see above, i. 166–7); on 16 February 1634/5, when Herbert committed Cromes to the Marshalsea for lending the Salisbury Court players the church robe they used in a production in their theatre, presumably within the previous three or four days (see above, i. 294); in February and March 1634/5, when John Greene saw six plays performed at the Blackfriars and the Phoenix (*English Historical Review*, xliii [1928], 386; no specific days are recorded, but all but ten days of these two months fell in Lent); and 24–28 February 1636/7, when the companies all acted for five days between plague-closings. (See above, ii. 662.)

These activities are not extensive, and some of them do not necessarily indicate Lenten performances, but together they seem to me to refute Lawrence's contention, and to corroborate the other evidence that in the Jacobean and Caroline period the London theatres did present a reduced number of plays, as well as variety turns, four days a week during the first five and a half weeks of Lent.

APPENDIX B

SUNDAY PERFORMANCES IN THE LONDON THEATRES

THERE has been a certain amount of discussion of Sunday performances of plays—perhaps because some of the Puritans speak rather violently on the subject and have sometimes been taken too literally. It may be convenient if I state first my conclusions, and then such relevant facts as I have found. I find no clear evidence of Sunday performances in the London theatres in this period. Sunday performances of masques and plays at court were common, but not so invariable as the Puritans asserted, and there appear to have been a few years of Sabbath observance even at court after the statute of 1 Car. I, c. 1.

In the first place one would assume that King James's proclamation of 7 May 1603 continued in force unless the evidence or allegations indicated the contrary. This proclamation was explicit:

> And for that we are informed that there hath beene heretofore great neglect in this kingdome of keeping the Sabbath-day: For better observing of the same, and avoyding all impious prophanation, we do straightly charge and commaund, that no Beare-bayting, Bul-bayting, Enterludes, Common Playes, or other like disordered or unlawful Exercises, or Pastimes, be frequented, kept, or used at any time hereafter upon the Sabbath-day. (Chambers, *E.S.* iv. 335.)

Perhaps the most notable evidence that this proclamation was enforced and that the theatres were closed on Sundays under the first two Stuarts is the absence of statements to the contrary by the sabbatarian Puritans who had attacked Sunday performances in Elizabeth's time, and who, in the reign of Charles I, are articulate enough about Sabbath-breaking at court. Positive evidence indeed is supplied in 1615 by J[ohn] G[reen] in his *Refutation of the Apology for Actors*, when he challenges Heywood: '*If Plaies do so much good, why are they not suffered on the Sabbath, a day select wherein to doe good.*' (H_3^v.) I do not find that even William Prynne asserts that the London theatres were open on Sundays.

In the *Annals* of Jacobean and Caroline theatrical affairs (see below) I have listed records of performances at the public and

private theatres in London. Only two of these performances might be thought to fall on Sundays,[1] and I think they probably did not. For a period of five years, 1628–33, the King's men turned over to Sir Henry Herbert their profits on the second day of one revival in the winter and one in the summer. (See above, i. 23–24.) Two of the eleven records fall on Sundays (22 November 1629 and 12 June 1631), and they might be thought to constitute evidence of Sunday performances in the theatres of the King's men. It seems to me more likely, however, that Herbert recorded the day he received payment, not the day of the performance from which the payment was derived. In these particular accounts it is the money received which is important for him, not the play, since they were all old plays that had been licensed before, but the amounts of payment fluctuated. In the 1629 records he twice said 'being brought me by Blagrave', and in 1630, 1631, 1632, and 1633, he says 'Received of . . .' or 'R. of . . .'. (*Herbert*, pp. 43–44.) Probably the performance itself was on the previous day, but we cannot be sure.

If these two records are allowed to indicate dates of payment and not dates of performance, then I have found no evidence that the London theatres were open on Sundays. Sir Edmund Chambers pointed out that 'It is probable that the proclamation against Sunday plays, issued by James I as one of the first acts of his reign, did no more, so far as London was concerned, than reaffirm an already accepted practice.'[2] (*E.S.* i. 315.) As evidence of the continuance of Sunday abstinence he notes that twelve years later, when the Baskerviles made their agreement with Queen Anne's players in June 1615, the actors agreed to pay 1*s.* 8*d.* per day 'for every of sixe daies in the weeke wherin they should play'. A six-day week was still taken as normal at the Red Bull theatre eight years later. In his Chancery Bill of 25 October 1623, concerned with shares in the Red Bull, Thomas Woodford says that among other profits due to his eighteenth share was 'Three pence p*ro*fit a day amounting to Eighteene pence a weeke . . .'. (Hotson, pp. 327–8.) I have found no reason to think that there

[1] W. J. Lawrence asserted, *Englische Studien*, xlviii (1914–15), 227 n. 3, that the French players acted at the Red Bull on Sunday in 1629. He has mistaken Herbert's date of receipt for a date of performance, however.

[2] W. J. Lawrence's evidence (loc. cit.) for Sunday performances in the London theatres seems to me negligible. In some instances he has taken the references to court performances as references to public or private theatre performances. His evidence for Sunday performances from Henslowe's records denies Greg's analysis of Henslowe's dates (*Henslowe's Diary*, ii. 324–6). Greg, as usual, seems to me more reliable than Lawrence.

was any change in this six-day week in the London theatres[1] before the Civil War.

SUNDAY PERFORMANCES AT COURT

AT court, however, Sunday performances were common, though not so common as the Puritans said. In *Britain's Remembrancer*, 1628, George Wither complained of the court:

> Gods holy *Sabbaths*, most among them, there,
> Observe not much; except it be to weare
> Their finest clothes . . .
> On *Sundayes* far more Coaches rumble thither,
> Then doe in some three other dayes together:
> And, seldome have they leisure for a *Play*,
> Or *Maske*, except upon Gods *Holy-day*.
>
> (R_6^{r-v}.)

In 1640 Mr. Peirce, chaplain to the Earl of Salisbury and lecturer at Covent Garden, wrote in a paper preserved by Archbishop Laud: 'I wish the Parliament would reform two things: 1. The sitting of the Council on Sunday afternoon. 2. The having plays on Sunday night.' (*C.S.P.*, *Dom.*, 1640–1, p. 212.)

In his *History of the Parliament of England* Thomas May reviewed the conduct of King Charles and his ministers from 1628 to 1640, and commented loftily: 'The example of the Court, where Playes were usually presented on Sundaies, did not so much draw the Country to imitation, as reflect with disadvantage upon the Court it selfe . . .'. (1647 ed., E_4^v.) And more entertainingly a writer in a Parliamentary newsbook jibed: '. . . in time they [the Cavaliers] will go neere to put downe all *preaching* and *praying*, and have some *religious Masque* or play instead of Morning and Evening Prayer; it has been an old fashion at Court, amongst the Protestants there, to shut up the *Sabbath* with some

[1] Miss Sybil Rosenfeld has collected some interesting evidence that in provincial towns playing on Sundays and at night was not unknown. In the York Corporation Minute Books 'Willowbies players' were allowed to perform in November 1595, provided they did not play 'in the night tyme nor on the Sabbath daie'; in July 1601 'my Lord Shandoze players' were allowed to perform at 'Marmaduke gill howse till Sunday next', but not at night; in September 1607 the Queen's players were allowed to play, but not 'on the Sabaoth daies and on the nights'; and in June 1628 players were allowed in 'the day tyme but not on the night'. (*Theatre Notebook*, viii [1953–1954], 57–58.) The repeated prohibitions indicate that both Sunday playing and night playing were to be expected unless forbidden.

wholesome Piece of *Ben Johnson* or *Davenant*, a kinde of *Comicall Divinity*'. (*Mercurius Britanicus*, 9–16 November 1643, as quoted in Hotson, p. 9.) The accusation that the masques and plays of Jonson and Davenant were thought fit to shut up the Sabbath at court is amusingly accurate, for extant records show that masques and plays by both dramatists had Sunday presentations before the court—Jonson's in 1616/17, 1621, 1621/2, 1622/3, 1624/5, 1630/1, and 1634; and Davenant's in 1636/7 and 1637/8.

On the other hand, the assertion that at court 'Playes were usually presented on Sundaies' and 'seldome have they leisure for a *Play*, / Or *Maske*, except upon Gods *Holy-day*' is the familiar Puritan distortion of the facts. We have records of some forty Sunday dramatic performances at court during our twenty-seven years, but there are about two hundred on weekdays. Perhaps the best approximation of court practice is to be derived from the three extant bills presented by the King's company for plays performed at court during the reign, in which each occasion is dated, giving us the complete record of court performances by the company in the period indicated. (See above, i. 27–28, 51–52, and *Herbert*, pp. 76–77.) The three bills record sixty-six performances in the years 1630, 1636, and 1638 (all Old Style). Of these sixty-six performances only eight took place on Sundays. Indeed, in 1636 only one of the twenty-two plays and in 1638 only one of the twenty-four were performed by the King's men at court on the Sabbath. These figures might almost suggest that the court officials, or perhaps the King's men, were trying to avoid Sunday performances.

I suspect that for the first five years of the reign of Charles I the court did follow a policy of avoiding Sunday performances. In these years I have been able to find only three records of Sunday dramatic entertainment at court in London—a masque given by Buckingham at York House, 5 November 1626; an unknown Queen's masque, 14 January 1626/7; and a 'running masque' on 6 January 1627/8. This number is abnormally small, and only one of the three was given at royal expense and in the usual hall. Must one assume a disproportionate number of lacunas in Sunday records? Or was the young King Charles, or the Lord Chamberlain, impressed by the Parliamentary action of 1625? The statute is specific about plays and interludes.

An Act for punishing divers Abuses committed on the Lord's Day, called *Sunday*. Forasmuch as . . . the holy keeping of the Lord's Day is a principal Part of the true Service of God, which in very many Places of this Realm hath been and now is profaned and

neglected by a disorderly Sort of People, in exercising and frequenting Bear-baiting, Bull-baiting, Interludes, Common Plays and other unlawful Exercises and Pastimes upon the Lord's Day; and for that many Quarrels, Bloodsheds and other great inconveniences have grown up by the Resort and Concourse of People going out of their own Parishes to such disordered and unlawful Exercises and Pastimes, neglecting Divine Service both in their own Parishes and elsewhere; (2) Be it enacted . . . That from and after forty Days next after the End of this Session of Parliament, there shall be no Meetings, Assemblies, or Concourse of People out of their own Parishes on the Lord's Day . . . for any Sports and Pastimes whatsoever; (3) nor any Bear-baiting, Bull-baiting, Interludes, Common Plays or other unlawful Exercises and Pastimes, used by any Person or Persons within their own Parishes; (4) and that every Person or Persons offending in any of the Premisses shall forfeit for every Offence three Shillings four-pence . . . and in Default of such Distress that the party offending be set publickly in the Stocks by the Space of three Hours. . . . (*The Statutes at Large* . . ., iii [1763], 121–2.)

William Prynne in his compendious attack on all aspects of the theatre says that Sunday dancing was an offence particularly in the mind of the Commons at the time the law was passed.

Dancing therefore on the Lords-day . . . is . . . an unlawfull pastime punishable by the *Statute of I Caroli. cap.* 1. which intended to suppresse dancing on the Lords-day, *as well as Beare-bayting, Bull-bayting, Enterludes, and Common Playes*; which were not so rife, so common as dancing, when this law was first inacted. (*Histriomastix* [1633], Ii_2.)

Since so few of the three court performances as noted above—and only one a standard court masque—are recorded between the date of the statute and 1630, I suspect some sort of deference to the Sabbatarianism of Parliament in the early years of Charles's reign.

The early practice of King Charles does not seem to have been the same as that of the late years of his father's reign. Such incomplete records as we have show a contrast in these two periods. Edmond Malone's extracts from the Office Book of Sir Henry Herbert were admittedly incomplete, but I can think of no reason why he should have copied a higher proportion of Sunday records than of week-day ones. For the last three seasons of the reign of King James, Malone copied the records of 25 performances of plays and masques at court, eight of them on Sundays: 1622–3, seven performances, three on Sundays; 1623–4, ten performances, three on Sundays; and 1624–5, eight performances, two on

Sundays. (*Herbert*, pp. 49–52.) This contrast with a single extant record of a regular royal performance on Sunday in the first five seasons of the reign of King Charles seems to me a clear indication of some wariness at court of current Sabbatarianism, at least so far as conspicuous entertainments like masques and plays were concerned.

If such wariness ever existed, it wore off in the course of 1630–31, when the court had a new theatre for a plaything. (See above, vi. 270–1.) In this year we have records of fifteen court performances, seven of them on Sundays.

In summary, then, we can say that Sunday performances of masques and plays at court were fairly common, except for the period 1625 to 1630, when the Sabbath seems to have been kept at court. This restriction came to an end with the opening of the remodelled Cockpit-at-Court in 1630, and thereafter no avoidance of Sunday performances can be detected.

APPENDIX C

ANNALS OF JACOBEAN AND CAROLINE THEATRICAL AFFAIRS

THESE annals have been assembled in the hope that a day-by-day ordering of events might be helpful to scholars seeking the theatrical context of a play or an event. Whenever possible references have been made to earlier volumes in this work, and citation has been reduced to simple volume and page. Publication dates for plays and Stationers' Register entries have not been documented, since they all come from the *Bibliography of the English Printed Drama to the Restoration* of Sir Walter Greg, who originally suggested to me the usefulness of a compilation of annals.

Other works have been cited when they contain material not used in the preceding volumes or when they give fuller transcriptions than I have needed. A certain number of non-dramatic events have been listed when they may be expected to have affected plays and their production—royal movements, birthdays, weddings, deaths, processions, and other occasions of wide public interest.

1615/16

JANUARY

1 (M) An unnamed masque was performed in the Banqueting House at Whitehall (*Diary of Lady Anne Clifford*, p. 17; *M.S.C.* vi. 61).

5 (F) The anonymous *The Wisdom of Doctor Dodipoll* transferred S.R.

6 (Sa) Lady Anne Clifford saw the masque of 1 January repeated at court. (*Diary of Lady Anne Clifford*, p. 17.)

FEBRUARY

1 (Th) Ben Jonson was granted a pension of one hundred marks a year for life by the King. (iv. 609.)

2 (F) An unknown show was performed at Trinity College, Cambridge. (G. C. Moore Smith, *College Plays*, p. 67, from Senior Bursars' Accounts.)

13 Shrove Tuesday.

14 (W) Lady Anne Clifford wrote that 'my Lord supped at the

Globe' (*Diary of Lady Anne Clifford*, p. 18), but the reference may be to a tavern.

28 (W) William Peadle the father and William Peadle the son presented feats of activity upon ropes before the Queen at Greenwich. (*M.S.C.* vi. 144.)

FEBRUARY–MARCH

James Maxwell and nine assistants were paid for four days of work in preparing the Cockpit at Whitehall twice for plays; Zachary Bethell and five assistants were paid for making ready three times for three different plays; and Richard Lecavell was paid for attending in the Banqueting House for two masques, presumably about this time. (*M.S.C.* vi. 113.)

MARCH

4 (M) William Peadle the father William Peadle the son presented feats of activity upon ropes before the Queen at Greenwich. (*M.S.C.* vi. 144.)

12 (Tu) John Chappell's *Susenbrotus or Fortunia* was performed before the King at Royston. (iii. 159–60.)

19 (Tu) Beaumont and Fletcher's *The Scornful Lady* entered S.R.

20 (W) Ten members of Prince Charles's (I) company agreed to pay Edward Alleyn and Jacob Meade one-fourth of the receipts from the galleries of the Hope toward their indebtedness of £400 for loans and costumes. (i. 199.)

1616

25 (M) The customary tilting for Coronation Day (i.e. Accession Day) was apparently held on the day following, since the 24th was a Sunday. (*M.S.C.* vi. 61, 113.)

31 Easter Sunday.

APRIL

1 (M) The King's company performed fourteen unnamed and undated plays at court between 1 November 1615 (W) and 1 April 1616, presumably the last one on this day. (i. 94.)

2 (Tu) William Pedel danced on the ropes and showed other feats of activity at court. (*M.S.C.* vi. 61.)

9 (Tu) The anonymous *The Fair Maid of the Exchange* transferred S.R.

29 (M) The Prince's company was paid for four unnamed and undated plays performed at court before the Prince, apparently beginning some time in 1615. (*M.S.C.* vi. 61.)

MAY

20 (M) The Queen's company was paid for four unnamed and undated plays performed at court before the King, apparently beginning some time in 1615. (*M.S.C.* vi. 62.)

MAY–JULY

John Heborne and nine assistants were paid for two days work in making ready for bear-baiting at Greenwich in this period. (*M.S.C.* vi. 112.)

JULY

16 (Tu) The Lord Chamberlain wrote to provincial officials that certain London players were touring illegally with warrants or duplicate warrants of the Queen's, Children of the Revels, Prince's, and Palsgrave's players. The players were ordered to be apprehended, since they were not London companies, but mostly vagabonds. (i. 178–9.)

AUGUST

9 (F) Christopher Beeston leased from John Best the buildings from which the Phoenix theatre was remodelled. (i. 160.)

21 (W) The Lord Mayor wrote the Privy Council again concerning the continuing construction of the Puddle Wharf theatre. (vi. 84.)

31 (Sa) Sir William Alexander's additions to Sidney's *Arcadia*, which already contained Sidney's *The Entertainment at Wanstead* (*The Lady of May*), entered S.R.

SEPTEMBER

10 (Tu) Christopher Beeston was ordered to stop new building in Drury Lane. (ii. 365–6.)

29 (Su) Christopher Beeston's lease of the Phoenix buildings became effective. (ii. 365.)

OCTOBER

1 (Tu) ⟨ ⟩ 30 September 1617 (Th) The Banqueting House at Whitehall was made ready for barriers at the investiture of Prince Charles (4 November) and for a masque performed there in November, December, and January 1616/17.

Somerset House was set up for plays in the Presence Chamber and for a masque in the Hall. Greenwich was made ready for a play in the Queen's Great Chamber and for a masque in the Hall. At Woodstock a room was prepared with quarters and rafters for a masque. (Declared Accounts of the Office of Works, P.R.O. E 351/3251.)

4 (F) Process was begun against Christopher Beeston and the rest of the players of the Red Bull for arrears in highway repair. (ii. 366.)

15 (Tu) The Benchers of Lincoln's Inn agreed to protest to the Queen's Council against the building of the Phoenix theatre. (i. 160.)

21 (M) The Prince's company presented fourteen plays before the Prince at court between 21 October 1616 and 13 January 1616/17 (M), presumably the first and last on these two days, but the entire entry has been crossed out. (*M.S.C.* vi. 67, and also pp. 113, 147.) Payments to Peter Young for work done between November 1616 and February 1616/17 in making ready St. James's for nine plays performed before the Prince are also crossed through. (*M.S.C.* vi. 113.) A receipt dated November 1617, in which Young requested payment for himself and eight assistants for four days' work at St. James's in making ready for two plays before the Prince, should be considered together with the foregoing 'ghost' payments. (*M.S.C.* vi. 147.)

29 (Tu) The Lord Mayor's show for Sir John Leman, fishmonger: Munday's *Chrysanaleia*, or *The Golden Fishing*, was performed. (Chambers, *E.S.* iii. 449, and *M.S.C.* iii. 89–91.) It was entered S.R. the same day.

31 (Th) At the arrival of Prince Charles for his creation as Prince of Wales, Middleton's pageant, *Civitatis Amor*, was presented by the City. (Nichols, *Progresses of James I*, iii. 207–14.)

OCTOBER–NOVEMBER

James Maxwell and nine assistants were paid for two days work in making ready for a play at Whitehall. (*M.S.C.* vi. 115.)

OCTOBER or NOVEMBER

Jonson's *The Devil Is an Ass* was performed at Blackfriars. (iv. 616.)

NOVEMBER

1 (F) ⟨ ⟩ 2 February 1616/17 (Su) The King's company performed thirteen unnamed and undated plays at Court (i. 94) before the King, Queen, and Prince. (*M.S.C.* vi. 68.) Presumably the first and last were on these two days.

4 (M) Charles was invested Prince of Wales at Whitehall. (Stow, *Annales* [1631], sig. $4L_2$; *Chamberlain*, ii. 31–32.) There were supposed to be tilting, barriers, and a masque by the Inns of Court (*Chamberlain*, ii. 25). At night an honourable combat by ten gentlemen from each of the four Inns of Court took place. (Nichols, *Progresses of James I*, iii. 207–14.)

9 (Sa) The Lord Mayor, Sir John Leman, entertained the Knights of the Bath with a play and supper at Drapers' Hall; the Knights behaved badly and, after a scandal, left before the banquet. (*Chamberlain*, ii. 35.)

NOVEMBER

John Tunstall and eight assistants were paid for work done in this month in making ready the Queen's court for a play before the Queen. (*M.S.C.* vi. 114.)

NOVEMBER–DECEMBER

William Marsh and four assistants were paid for fifty days of work in riding, waiting, and attending upon the masquers during their time of practising at Newmarket. (*M.S.C.* vi. 114.) Thomas Footes (i.e., Sackville) and nine assistants were paid for eight days work in making ready the Banqueting House four times for plays. (*M.S.C.* vi. 114.) Zachary Bethell and eight assistants were paid for preparing the Council Chamber at Greenwich for dancing on the ropes. (*M.S.C.* vi. 114.)

DECEMBER

25 (W) Jonson's *Christmas His Masque* was performed at court. (iv. 638–9.)

CHRISTMAS SEASON

Sir Thomas Edmonds, newly appointed Controller, broke two staves in 'stickling at the playes this Christmas'. (*Chamberlain*, ii. 47.)

28 (Sa) The Prince's company performed an unnamed play before the Prince. (v. 1017; *M.S.C.* vi. 67.)

DECEMBER–JANUARY 1616/17

James Maxwell and nine assistants were paid for twelve days work in preparing the Banqueting House, along with two adjoining chambers, twice for masques. (*M.S.C.* vi. 113.) Thomas Footes (i.e. Sackville) and nine assistants were paid for eighteen days work in making ready the Cockpit, presumably at Whitehall, nine times for some unnamed entertainments. (*M.S.C.* vi. 114.)

DECEMBER–MARCH 1616/17

James Maxwell and nine assistants were paid for making ready the Hall at Whitehall four times for plays, and for four days work in preparing the Banqueting House twice for dancing. (*M.S.C.* vi. 115.)

Plays published in 1616

Sir William Alexander, *The Monarchic Tragedies* ('*The third Edition*') a collection of four plays: *Croesus, Darius, The Alexandrean Tragedy, Julius Caesar*;
Anonymous, *Jack Drum's Entertainment* (Q2);
Francis Beaumont and John Fletcher, *The Scornful Lady* (Q1);
Thomas Dekker, *The Honest Whore*, Pt. I (4th edn.);
William Haughton, *Englishmen for My Money, or A Woman Will Have Her Will* (Q1);
Ben Jonson, *The Works* (F1), containing *Every Man in His Humour, Every Man out of His Humour, Cynthia's Revels, Poetaster, Sejanus, Volpone, Epicoene, The Alchemist, Catiline*; five entertainments, eleven masques, two barriers, and non-dramatic matter;
Christopher Marlowe, *Doctor Faustus* (4th edn.);
John Marston, *The Insatiate Countess* (Q2);
Thomas Middleton, *Civitatis Amor; A Trick to Catch the Old One* (2nd edn.);
Anthony Munday, *Chrysanaleia: The Golden Fishing*;
S. S., *The Honest Lawyer*;
Edward Sharpham, *Cupid's Whirligig* (Q3).

1616/17

JANUARY

1 (W) An unknown play was performed at Whitehall. (*Diary of Lady Anne Clifford*, p. 46.)

5 (Su) Fletcher's *The Mad Lover* was performed at court by the King's company. (iii. 373–4.)

6 (M) Jonson's masque, *The Vision of Delight*, was performed at court. (iv. 676–7.)

13 (M) The Prince's company presented fourteen plays before the Prince at court between 21 October 1616 (M) and 13 January 1616/17, presumably the first and last on these two days. (*M.S.C.* vi. 67.)

17 (F) The gentlemen of the Middle Temple entertained the Earl of Buckingham with a supper and a masque. (*Chamberlain*, ii. 49.)

19 (Su) Jonson's masque, *The Vision of Delight*, was repeated at court. (iv. 676–7.)

27 (M) The Privy Council ordered the Lord Mayor to have the nearly completed Puddle Wharf theatre pulled down. (vi. 84.)

FEBRUARY

2 (Su) The King's company acted thirteen unnamed and undated plays at court before the King, Queen, and Prince, from 1 November 1616 (F) to 2 February 1616/17, presumably the first and last on these two dates. (i. 94; *M.S.C.* vi. 68.)

16 (Su) The following plays were transferred S.R.: Munday's *The Downfall* and *Death of Robert Earl of Huntingdon*, Marston's *Parasitaster, or the Fawn*, and the anonymous *Thomas Lord Cromwell*.

19 (W) The Queen's French musicians entertained her with 'a kind of maske or antique' at Somerset House. (*Chamberlain*, ii. 56.)

22 (Sa) Lord Hay entertained the French Ambassador with a supper and a masque, Jonson's *Lovers Made Men*. (iv. 650–1.)

23 (Su) ⟨ ⟩ 4 March (Tu) Queen Anne's players opened at the Phoenix theatre. (i. 161).

FEBRUARY–MARCH

Richard Lecavell was paid for watching in the Banqueting House for danger of fire. (*M.S.C.* vi. 115.)

MARCH

4 Shrove Tuesday rioters despoiled the Phoenix theatre. (i. 161–2.) Anthony Cossart and his French company performed an unnamed play at court before the King; the performance was apparently at Somerset (Denmark) House, where the Queen entertained the King at dinner. (*M.S.C.* vi. 63–64.)

?4 ⟨ ⟩ 11 (Tu) Anthony Cossart and his French company performed an unnamed and undated play at court before the King, probably in this week. (*M.S.C.* vi. 64.)

8 (Sa) Peter Heylyn's *Spurius* was performed privately in the President's lodgings at Magdalen College, Oxford. (iv. 552.)

9 (Su) Queen Anne's company was paid for three unnamed and undated plays performed at court before the Queen and Prince. (*M.S.C.* vi. 65.)

14 (F) King James left Whitehall *en route* to Scotland. (Stow, *Annales* [1631], $4L_3$.)

15 (Sa) ⟨ ⟩ 16 May (F) Lady Elizabeth's company performed three unnamed and undated plays before the King on his journey toward Scotland. (i. 180.)

17 (M) The King left Theobalds *en route* to Scotland. (Stow, *Annales* [1631], $4L_3$.)

20 (Th) Fifty persons were charged with rioting at the Phoenix theatre and damaging Christopher Beeston's house. (ii. 366.)

23 (Su) The King's company paid Herbert 44*s*. for a Lenten dispensation. (vii. 3.)

24 (M) The customary running at tilt on Coronation Day was apparently held. Ralph Smith was paid for making scaffolds for the gentlemen of the Venetian and Savoyan ambassadors. (*M.S.C.* vi. 64, and 113.)

MARCH–APRIL 1617

John Gosnold and nine assistants were paid for two days of work in making ready at Lincoln for a cock-fighting; for two days of work in preparing at Lincoln for a fencing; for four days of work in preparing at Lincoln for two plays; and for two days of work at an unnamed place in making a standing to see the horse race. (*M.S.C.* vi. 114.) John Heborne and nine assistants were paid for four days of work in making ready at York for two plays. (*M.S.C.* vi. 114.) Presumably all were part of the entertainment of the King in his journey to Scotland.

1617

APRIL

17 (Th) Marlowe's *Edward II* transferred S.R.

20 Easter Sunday.

MAY

4 (Su) Robert White's masque, *Cupid's Banishment*, was performed by young ladies before the Queen at Greenwich. (v. 1257–8.)

8 (Th) Beaumont and Fletcher's *The Scornful Lady* transferred S.R.

JUNE

3 (Tu) Christopher Beeston and seven other fellows and sharers of Queen Anne's company signed a new debt-funding agreement with the Baskerviles. (ii. 366.) About this time Queen Anne's players returned from the Red Bull to the repaired Cockpit theatre. (i. 163.)

22 (Su) In a letter to the Master of the Revels, the Privy Council ordered the suppression of a play 'concerning the late Marquesse d'Ancre'. (v. 1371.)

AUGUST

6 (W) Francis Clifford, 4th Earl of Cumberland, provided an entertainment with music (masque?) at Brougham Castle in Westmorland when the King and Court stayed there. (Nichols, *Progresses of James I*, iii. 389–92.)

17 (Su) The King was entertained by a masque of noblemen, knights, gentlemen, and courtiers in the garden at Houghton Tower in Lancashire. (*The Journal of Nicholas Assheton*, ed. F. R. Raines, pp. 42–45.) Thomas Footes (i.e. Sackville) and nine assistants were paid for two days of work in August 1617 in making ready a place at Houghton Tower for the King to see dancing (*M.S.C.* vi. 114), and Richard Harris and nine assistants were paid for two days of work in July–August 1617 in making ready a room at Houghton Tower for the King to see the dancing. (*M.S.C.* vi. 115.)

SEPTEMBER

15 (M) On his return from Scotland, the King was met at Hyde Park by the Lord Mayor, aldermen, and four hundred citizens. (Stow, *Annales* [1631], sig. $4L_3$; *C.S.P.*, *Ven.*, 1617–19, p. 15; *Chamberlain*, ii. 100.)

29 (M) An unknown masque was performed at Hampton Court in celebration of the wedding of Sir John Villiers to Lady Frances Coke. (John Campbell, *Lives of the Chief Justices of England*, 1874, i. 311.)

OCTOBER

2 (Th) Christopher Beeston, with five other players of Queen Anne's company, petitioned the Sessions of the Peace for relief from charges for highway repairs at the Red Bull theatre. (ii. 367.)

18 (Sa) Two anonymous plays, *The Maid's Metamorphosis* and *The Weakest Goeth to the Wall*, transferred S.R.

29 (W) The Lord Mayor's Show for Sir George Bowles, grocer: Middleton's *The Triumphs of Honour and Industry* was performed (iv. 897, and *M.S.C.* iii. 91–93); the ceremonies are described at length by Horatio Busino. (*C.S.P., Ven.*, 1617–19, pp. 58–63.)

James Maxwell and ten assistants were paid for six days of work in this month in making ready the Banqueting House at Whitehall for three plays; for two days of work in making ready the Great Chamber for a play; for eight days of work in preparing the Great Hall at Whitehall for four different plays; and for four days of work in preparing the Cockpit at Whitehall for two plays. (*M.S.C.* vi. 115–16.)

DECEMBER CHRISTMAS SEASON

Queen Anne's company performed two unnamed and undated plays at court. (*M.S.C.* vi. 68.)

James Maxwell and nine assistants were paid for six days of work in December–January 1617/18 in making ready the Banqueting House at Whitehall for three different masques, and again for six days of work in the same period in making ready the Banqueting House, the Cockpit, and the Hall for three different plays. (*M.S.C.* vi. 116.)

Plays published in 1617

Anonymous, *The Famous Victories of Henry V* (Q2—two issues);
Anonymous, *The Merry Devil of Edmonton* (Q3);
Thomas Heywood, *A Woman Killed with Kindness* (Q2);
Ben Jonson, *Lovers Made Men*;
Thomas Lodge and Robert Greene, *A Looking Glass for London and England* (Q5);
Thomas Middleton, *The Triumphs of Honour and Industry*;
Thomas Middleton and William Rowley, *A Fair Quarrel* (two issues);
Thomas Tomkis, *Lingua* (Q3).

1617/18

JANUARY

1 (Th) The lost, anonymous *Masque of Amazons*, or *Amazon's Masque*, planned by Lady Hay and others for this date, was cancelled because of the disapproval of the King and Queen. (v. 1288–90.)

6 (Tu) Jonson and Jones's masque, *Pleasure Reconciled to Virtue,* was performed by the Prince and others in the Banqueting House at Whitehall. (iv. 669–72.)

9 (F) Gentlemen of the court performed the anonymous *Tom of Bedlam* at Theobalds for the King. (v. 1422.)

FEBRUARY

2 (M) The anonymous *Masque at Coleoverton* was performed by the Earl of Essex and others. (v. 1311.) Students performed the anonymous *First Antimasque of Mountebanks* at Gray's Inn. (v. 1376–7.)

6 (F) Tobie Mathew expected to see a play at Blackfriars. (*Chamberlain,* ii. 137.)

12 (Th) London apprentices were planning to meet at the Fortune theatre and then to pull down the Red Bull and the Cockpit theatres. (i. 163.)

13 (F) Barton Holyday's *Technogamia, or The Marriages of the Arts,* was performed in Christ Church hall, Oxford. (iv. 590.)

17 Shrove Tuesday. Jonson's *For the Honour of Wales* was performed by the Prince and courtiers in the Banqueting House. (iv. 641.)

19 (Th) Gentlemen of Gray's Inn performed *The First Antimasque of Mountebanks* in the Banqueting House. (v. 1377.)

24 (Tu) The King's company was paid for fifteen unnamed and undated plays performed before the King and Prince at court, presumably beginning in 1617. (i. 94; *M.S.C.* vi. 69.)

MARCH

2 (M) The following plays transferred S.R.: the anonymous *George a Greene,* Greene's *Orlando Furioso,* the anonymous *Edward III,* Marlowe's *Doctor Faustus,* Nashe's *Summer's Last Will and Testament,* and Jonson's *Every Man in His Humour.*

20 (F) A new licence was granted to the Lady Elizabeth's company. (i. 181.)

24 (Tu) The French Ambassador and his family departed for France, and the customary running at tilt was held in Whitehall to celebrate the King's accession day. (*Chamberlain,* ii. 152.)

1618

APRIL

5 Easter Sunday.

6 (M) The King's company performed *Twelfth Night* at court (i. 94) before the King. (*M.S.C.* vi. 69.)

7 (Tu) The King's company performed *The Winter's Tale* at court (i. 94) before the King. (*M.S.C.* vi. 69.)

8 (W) A footmen's race from St. Albans to Clerkenwell was attended by the court. (*Chamberlain*, ii. 155.)

20 (M) Barton Holyday's *Technogamia, or The Marriages of the Arts* entered S.R.

24 (F) Buckingham gave a supper and a play at the Mitre in Fleet Street for his gentlemen. (*Chamberlain*, ii. 159.)

MAY

3 (Su) The King's company performed *The Merry Devil of Edmonton* at court (i. 94) before the King. (*M.S.C.* vi. 69.) James Maxwell and nine assistants were paid for two days of work in March–May, making ready the Cockpit in Whitehall for a play. (*M.S.C.* vi. 116.) The only known performances in this period are those for 6 April, 7 April, and 3 May. Other payments to Maxwell and his nine assistants at this time are for two days of work in making ready the Cockpit in Whitehall for a cocking; for four days of work in making ready for two different plays; and for four days of work in making ready the Cockpit for one or more unnamed entertainments. (*M.S.C.* vi. 116.)

26 Whitsun Tuesday. Bear-baiting and bull-baiting were presented before the King at Greenwich. (*M.S.C.* vi. 69.) John Heborne and ten assistants were paid for two days of work in May–June, making ready the tiltyard at Greenwich for bear-baiting. (*M.S.C.* vi. 116.)

JUNE

3 (W) Daubridgcourt Belchier's *Hans Beer-Pot, His Invisible Comedy of See Me and See Me Not* entered S.R.

JULY–AUGUST

Thomas Footes and ten assistants were paid for two days of work, apparently about this time, in making ready the hall at Hampton Court for a play; and Footes and seven assistants were paid for two days of work in August, making ready at Beaulieu for the King to see the bear-baiting. (*M.S.C.* vi. 116.)

AUGUST

7 (F) Beaumont and Fletcher's *A King and No King* entered S.R.

SEPTEMBER

17 (Th) The anonymous *Mucedorus* transferred S.R.
Sir Richard Conningsby and eight assistants were paid for six days of work this month in making ready the Great Chamber three times for plays. (*M.S.C.* vi. 117.)

29 (Tu) ⟨ ⟩ 7 November (Sa) Three members of the Privy Council were seen at an ordinary play at Blackfriars. (*Chamberlain*, ii. 181.)

OCTOBER

14 (W) John Taylor saw the Earl of Derby's company perform Dekker and Day's *The Life and Death of Guy of Warwick*. (iii. 251.)

29 (Th) The Lord Mayor's show for Sir Sebastian Harvey, ironmonger: Munday's *Siderothriambos, or Steel and Iron Triumphing*, was performed. (iv. 925; *M.S.C.* iii. 93–98.) Sir Walter Raleigh was beheaded on the same day. Aubrey notes that the time of execution was planned to coincide with Lord Mayor's Day, so that the pageants and shows would draw people away from witnessing Raleigh's tragedy. (Nichols, *Progresses of James I*, iii. 493.)

31 (Sa) Edward Alleyn leased the Fortune theatre to ten members of the Palsgrave's company for thirty-one years at £200 per year. (i. 138.)

NOVEMBER

1 (Su) The King's company performed eight unnamed and undated plays before the King at court at Allhallowtide and Christmas, presumably the first play about this time. (i. 94; *M.S.C.* vi. 70.) James Maxwell and eight assistants were paid for an unstated amount of work in September–November, making ready the Cockpit at Whitehall three different times for plays. (*M.S.C.* vi. 116.) In the same period Sir Richard Conningsby and seven assistants were paid for eight days of work in making ready the Hall at Whitehall four different times for plays; and for eight days of work in preparing the Banqueting House and the Lord Chancellor's Chamber for a masque. (*M.S.C.* vi. 117.) The Prince's company appear to have performed a play before the King. (*M.S.C.* vi. 71.)

16 (M) Sir George Buc licensed Fletcher's *The Loyal Subject* for performance. (iii. 370.)

30 (M) ⟨ ⟩ 5 December (Sa) Sir John Digby, who had been created Baron Digby of Sherborne, county Dorset, on

25 November (W), gave a great supper and a play at Whitehall. (*Chamberlain*, ii. 193.)

DECEMBER

11 (F) The Countess of Salisbury provided a great feast and a play. (*Chamberlain*, ii. 195.)

21 (M) King James went to London from Newmarket, where Chamberlain had thought the court would probably stay over Christmas because of the smallpox in London. (*Chamberlain*, ii. 193, 196.)

23 (W) An actor killed Lord Doncaster's barber. (*Chamberlain*, ii. 198.)

CHRISTMAS SEASON

The King's company presented eight unnamed and undated plays before the King at court at Allhallowtide and Christmas. (See 1 November.) *Stoicus Vapulans* performed at St. John's College, Cambridge. (v. 1413–14.)

28 (M) ⟨ ⟩ 2 January 1618/19 (Sa) Lady Hatton made a great supper with a play. (*Chamberlain*, ii. 199–200.)

Plays published in 1618

Anonymous, *Jack Drum's Entertainment* (Q2—2nd issue);
Anonymous, *Mucedorus* (7th edn.);
Anonymous, *The Weakest Goeth to the Wall* (Q2);
Daubridgcourt Belchier, *Hans Beer-Pot, His Invisible Comedy of See Me and See Me Not*;
Thomas Dekker, *The Shoemakers' Holiday* (Q3);
Nathan Field, *Amends for Ladies* (Q1—two issues);
Barton Holyday, *Technogamia, or The Marriages of the Arts*;
Thomas Kyd, *The Spanish Tragedy* (8th edn.);
Anthony Munday, *Siderothriambos, or Steel and Iron Triumphing*.

1618/19

JANUARY

1 (F) The Prince's company performed a play before the King. (*M.S.C.* vi. 71.)

3 (Su) The Palsgrave's company presented an unnamed play before the King. (*M.S.C.* vi. 70.)

6 (W) An unidentified masque, in which Prince Charles danced, was presented in the Banqueting House. (*Chamberlain*, ii. 200.) Antonio Donato, the Venetian Ambassador, attended and wrote about it. (*C.S.P.*, *Ven.*, 1617–19, pp. 432–3.) The

Queen was ill at Hampton Court at this time. (*Diary of Lady Anne Clifford*, p. 84.)

6 (W) 〈 〉 2 February (Tu) Prince Charles's (I) company performed Middleton's *The Inner Temple Masque, or Masque of Heroes* at the Inner Temple. (iv. 881.)

12 (Tu) The Banqueting House at Whitehall burned at eleven o'clock in the morning. (*Chamberlain*, ii. 201–2.)

〉21 (Th) Officers and inhabitants of Blackfriars petitioned the City authorities about the playhouse there. (i. 4.) On this date the London Common Council ordered the King's company to cease playing at the Blackfriars. (i. 5.)

29 (F) The four London acting companies paid the Master of the Revels, through John Heminges, £2. 4*s*. 0*d*. for an allowance to play during Lent. (vii. 3.)

FEBRUARY

2 (Tu) The masque which had been performed in the Banqueting House on Twelfth Night was intended to be repeated at Candlemas, but the Banqueting House had burned on 12 January. (*Chamberlain*, ii. 202.) James Maxwell and eight assistants were paid for six days of work in February–March, making ready at Whitehall for three different plays to be performed at Candlemas, and for four days of work in February–March, preparing at Whitehall for a masque, probably the one which finally took place on Shrove Monday, 8 February. (*M.S.C.* vi. 116–17.)

8 (M) The unknown masque of the previous Twelfth Night was repeated in the Hall at Whitehall. (*Chamberlain*, ii. 204, 212, 213.) James Maxwell and eight assistants were paid for four days of work in February–March, preparing at Whitehall for a masque, probably this one. (*M.S.C.* vi. 116–17.)

9 Shrove Tuesday.

10 (W) Stubbe's *Fraus Honesta* was performed at Trinity College, Cambridge. (v. 1196–7.)

24 (W) Goffe's *The Courageous Turk, or Amurath the First* was acted by the students of Christ Church College, Oxford. (iv. 506.)

MARCH

2 (Tu) Queen Anne died at Hampton Court at four o'clock in the morning, and all the theatres were probably closed in mourning until her funeral on 13 May (Th). (i. 164.)

12 (F) Richard Burbage, player, made his nuncupative will. (ii. 638.)

13 (Sa) Richard Burbage died. (i. 6.)

16 (Tu) Richard Burbage was buried at St. Leonard's, Shoreditch. (ii. 396.)

22 (M) Sir William Alexander's additions to Sidney's *Arcadia*, which already contained Sidney's *The Entertainment at Wanstead* (*The Lady of May*), transferred S.R.

24 (W) The customary Coronation Day tilting was apparently not held, since Queen Anne was still unburied and the King was at Royston. (*Chamberlain*, ii. 225.)

1619

27 (Sa) A new licence was issued to the King's company to play at the Globe and Blackfriars theatres. (i. 5.)

28 Easter Sunday.

APRIL

15 (Th) Beaumont and Fletcher's *Cupid's Revenge* and W. Smith's *Hector of Germany, or The Palsgrave* transferred S.R.

20 (Tu) A supper and a warlike dance or masque of twelve men in complete armour at Merchant Tailors' Hall. (*Chamberlain*, ii. 233.) John Heminges and Henry Condell, leaders of the King's company, were sued by John Witter for a one-sixth share of the actors' moiety in the Globe theatre. (Wallace, *Shakespeare and his London Associates*, pp. 47–76.)

28 (W) Beaumont and Fletcher's *The Maid's Tragedy* entered S.R.

MAY

13 (Th) The funeral procession of Queen Anne, for which seventeen players of her London and provincial companies were allowed black cloth for liveries. (i. 164–5.)

13 (Th) *or* 14 (F) The Earl of Dorset gave a supper, a play, and a banquet for certain members of the train of the French Ambassador. (*Diary of Lady Anne Clifford*, p. 101.)

19 (W) Royal liveries were granted to twelve members of the King's company. (i. 90.)

20 (Th) The Duke of Lennox had *Pericles* performed in the King's Great Chamber after supper for the departing French Ambassador. (i. 94; Chambers, *Shakespeare*, ii. 346.)

JUNE

1 (Tu) The Aldermen and citizens met the King behind Gray's Inn on his return to London after his illness. (*Chamberlain*, ii. 242.)

JULY

8 (Th) Shakespeare's *The Merchant of Venice* transferred S.R.

10 (Sa) Middleton's *The Inner Temple Masque, or Masque of Heroes* entered S.R.

JULY–AUGUST

John Gosnold and seven assistants were paid for two days of work in making ready for the bull-baiting at an unnamed place; and Thomas Footes (i.e., Sackville) and seven assistants were paid for two days of work in making ready a standing for the King for the hunting of the bull. (*M.S.C.* vi. 117.)

AUGUST

〉14 The King's company was prevented by the Bishop of London from acting Fletcher's *Sir John van Olden Barnavelt*. (iii. 415.)

〉27 (F) The King's company presented Fletcher's *Sir John van Olden Barnavelt* at the Globe. (iii. 415.)

SEPTEMBER

Charles le Noyer and his French company presented two unnamed plays before the King during September. (*M.S.C.* vi. 71.)

OCTOBER

17 (Su) The anonymous *Swetnam the Woman-Hater Arraigned by Women* entered S.R.

29 (F) The Lord Mayor's Show for Sir William Cockayne, skinner: Middleton's *The Triumphs of Love and Antiquity* was performed. (iv. 899 and *M.S.C.* iii. 99.)

NOVEMBER

1 (M) ⟨ ⟩ 5 (F) Marioni wrote that the King was in London this week, witnessing the performances of comedies at court almost every evening. (*C.S.P., Ven.*, 1619–21, p. 47.)

DECEMBER

20 (M) Sidney's *Arcadia*, which contained Sidney's *The Entertainment at Wanstead* (*The Lady of May*), entered S.R. to provide for the sale in England of copies of the Irish publication.

23 (Th) ⟨ ⟩ 31 (F) There were apparently several plays and revels at court. (*Chamberlain*, ii. 278.)

c. 25 (Sa) ⟨ ⟩ 30 (Th) An unknown play performed before the King by the Prince's company was said to have displeased the King. The play was one 'in which a king with his two sons has one of them put to death, simply upon suspicion that he wished to deprive him of the crown, and the other son actually did deprive him of it afterwards'. (*C.S.P., Ven.*, 1619–21, p. 111.)

I.C.'s *The Two Merry Milkmaids* was probably acted at court during the Christmas season. (iii. 101.) The King's company performed ten unnamed and undated plays at court before 23 March 1619/20 (Th), some of them presumably in 1619. (i. 94; *M.S.C.* vi. 73.) The Prince's company performed four plays before the King before 8 March 1619/20, perhaps some of them in 1619. (*M.S.C.* vi. 72.)

Plays published in 1619

Anonymous, *Edward IV*, Pts. I and II (5th edn.);
Anonymous, *Mucedorus* (8th edn.);
Anonymous, *Two Wise Men and All the Rest Fools*;
Beaumont and Fletcher, *A King and No King* (Q1); *The Maid's Tragedy* (Q1);
Christopher Marlowe, *Doctor Faustus* (5th edn.);
Thomas Middleton, *The Inner Temple Masque, or Masque of Heroes*; *The Triumphs of Love and Antiquity*;
William Shakespeare, the so-called *Collection of 1619*, containing *The First Part of the Contention of York and Lancaster* (*2 Henry VI*); *The True Tragedy of Richard Duke of York* (*3 Henry VI*); *Pericles*; *A Yorkshire Tragedy* (ascribed); *The Merchant of Venice*; *The Merry Wives of Windsor*; *King*

Lear; *Henry V*; *Sir John Oldcastle*, Pt. I (ascribed); and *A Midsummer Night's Dream*.

1619/20

JANUARY–FEBRUARY

John Heborne and seven assistants were paid for twenty-four days of work in January–February in making ready the Great Chamber on the Queen's side at Whitehall for the King for nine different plays and three rehearsals of plays to be performed between the Christmas holidays and Easter. (*M.S.C.* vi. 118.)

JANUARY

2 (Su) Robert Lee and his company, formerly Queen Anne's men, presented an unnamed play at court before the King; the play was presumably *The Two Merry Milkmaids*, by I. C. (iii. 101–4, and *M.S.C.* vi. 72–73.)

3 (M) The 'Running Masque' was performed at the French Ambassador's house by Lennox, Buckingham, Hamilton, and other courtiers. (*Chamberlain*, ii. 279, 282; *C.S.P.*, *Ven.*, 1619–21, p. 128.)

4 (Tu) The 'Running Masque' of 3 January was performed at Lady Hatton's house before the King and Prince. (*Chamberlain*, ii. 282.)

5 (W) The 'Running Masque' of 3 and 4 January was performed at the Earl of Exeter's house. (*Chamberlain*, ii. 282.)

6 (Th) Jonson's *News from the New World Discovered in the Moon* was performed before the King in the Banqueting House by the Prince, Buckingham, and others. (iv. 663–4; *C.S.P.*, *Ven.*, 1619–21, pp. 128, 135, 138; *Chamberlain*, ii. 282.)

7 (F) The 'Running Masque' of 3, 4, and 5 January was apparently performed at the Earl of Warwick's house. (*Chamberlain*, ii. 282.)

8 (Sa) The 'Running Masque' of 3, 4, 5, and 7 January was to be performed at Viscount Doncaster's house. (*Chamberlain*, ii. 282.) Sir Francis Nethersole wrote that the King was to be present (*C.S.P.*, *Dom.*, 1619–23, p. 112), and Girolamo Lando noted that both the King and Prince were present (*C.S.P.*, *Ven.*, 1619–21, p. 155.)

10 (M) The 'Running Masque' of 3, 4, 5, 7, and 8 January was to be performed at Denmark House. (*Chamberlain*, ii. 282.) Beaumont and Fletcher's *Philaster* entered S.R.

11 (Tu) Jacob Tyn and George Hawkenborough were paid in a warrant of this date for sport [bear-baiting?] presented by them before the King. (*M.S.C.* vi. 72.)

15 (Sa) Dekker and Day's *The Life and Death of Guy of Warwick* entered S.R.

)20 (Th) An unusual number of masques had been performed this season by this date; Girolamo Lando noted that the Prince had been slightly indisposed recently, being tired from dancing in the masques. (*C.S.P., Ven.*, 1619–21, p. 151.) During this month on an unspecified date Ben Jonson and the King's company were commanded to attend the King at court. (i. 7–8.) Peter Heylyn's *Doublet, Breeches, and Shirt* was performed in January at Magdalen College, Oxford. (iv. 551.)

FEBRUARY

)12 (Sa) The 'Running Masque' was ranging over all the country in the vicinity of Newmarket, including Sir John Crofts's house at Saxham Parva, near Bury St. Edmunds. (*Chamberlain*, ii. 288.) John Chamberlain noted that not later than 12 February an anti-feminist campaign, originating in the pulpits, had been carried forward on the stage and in ballads. (*Chamberlain*, ii. 289.)

17 (Th) A masque was planned for the court by the daughters of Sir John Crofts at his house at Saxham Parva, Suffolk, near Bury St. Edmunds. (*Chamberlain*, ii. 288.) Thomas Sackville and seven assistants were paid for an unstated amount of work in January–February, making ready Sir John Crofts's house at Saxham for a masque for the King. (*M.S.C.* vi. 117.)

29 Shrove Tuesday. Jonson's masque, *News from the New World Discovered in the Moon*, was performed again. (iv. 663–5.) During February a messenger was sent from the court at Whitehall to the Prince's company in Shoreditch to command them to attend the Prince. (*M.S.C.* vi. 148.)

MARCH

8 (W) The Prince's company was paid for four unnamed and undated plays performed before the King at court, perhaps some of them in 1619. (*M.S.C.* vi. 72.) Munday's *The Downfall* and *Death of Robert Earl of Huntingdon* transferred S.R.

23 (Th) The King's company was paid for ten unnamed and undated plays performed before the King, perhaps some of them in 1619. (i. 94; *M.S.C.* vi. 73.)

24 (F) The tilting for the King's Day was especially elaborate, since it was the first tilt of Prince Charles. (*Chamberlain*, ii. 294, 298; Stow, *Annales* [1631], sig. $4L_6$; *C.S.P., Ven.*, 1619–21, p. 225; and *M.S.C.* vi. 118.) In February–March, John Gosnold and seven assistants were paid for four days of work in making ready the tiltyard and the Prince's pavilion; for two days of work in preparing Sir Thomas Walsingham's house at Whitehall for the King of Bohemia's Ambassador and other Ambassadors for the tilting day; and for three days of work in preparing the Cockpit at Whitehall three different times for the King, perhaps for plays, or possibly for cock-fights. (*M.S.C.* vi. 117.)

1620

26 (Su) The King made his first procession to St. Paul's to hear the preaching, accompanied by the Bishops and Peers of the Realm, Lord Mayor and Aldermen. (*Chamberlain*, ii. 299.)

APRIL

14 (F) The King feasted Count Swartsenbuk, Ambassador from the Emperor, and his train in the Upper parliament House. (Stow, *Annales* [1631], sig. $4L_6$.)

16 Easter Sunday.

18 (Tu) The tilting of 24 March was repeated. (*Chamberlain*, ii. 298; and *M.S.C.* vi. 117.)

30 (Su) The King's company performed an unnamed play at court (i. 94) before the King. (*M.S.C.* vi. 73.)

MAY

20 (Sa) Jonson's *Entertainment at Blackfriars* was performed. (iv. 639–40.)

22 (M) I. C.'s *The Two Merry Milkmaids* entered S.R.

JUNE

6 (Tu) A bear-baiting was presented before the King. (*M.S.C.* vi. 74.) Thomas Sackville and eight assistants were paid for two days of work in April–June, making ready for the bull-baiting and bear-baiting. (*M.S.C.* vi. 118.)

19 (M) Jonson and Jones's masque, *Pan's Anniversary, or The Shepherd's Holiday*, was performed at court by the Prince, Buckingham, and others. (iv. 665–9.)

JULY

4 (Tu) Middleton and Rowley's masque, *The World Tossed at Tennis*, entered S.R.

30 (Su) John Cotton, John Williams, and Thomas Dixon licensed to build a large amphitheatre in London. (vi. 292–3.)
Thomas Sackville and seven assistants were paid for 28 days of work in July–August, making ready at Bromham and Beaulieu for the King for five sermons and bull-baiting. (*M.S.C.* vi. 118.)

AUGUST

5 (Sa) At Salisbury the King was given a show or play of twelve parts in which prominent noblemen performed. (*C.S.P.*, *Ven.*, 1619–21, p. 390.) Sir Richard Calverley and seven assistants were paid for four days of work in July–August, making ready twice at Salisbury for a masque [*sic*]. (*M.S.C.* vi. 118.)

28 (M) 〈 〉 16 September (Sa) On 28 August Sir Edward Zouch wrote his brother that he expected to give the King and Prince masques each night at Woking. (*C.S.P.*, *Dom.*, 1619–23, p. 175.) Chamberlain's letter of 16 September indicates that the masques must have taken place. (*Chamberlain*, ii. 318.)

SEPTEMBER

6 (W) Middleton was appointed City Chronologer. (iv. 857–8.)

29 (F) The King wrote to the Privy Council to revoke a licence previously granted to John Cotton, John Williams, and Thomas Dixon, to build an amphitheatre. (vi. 296–7.) John Gosnold and eight assistants were paid for two days of work in September–October, making ready for a play on Michaelmas Night. (*M.S.C.* vi. 119.)

OCTOBER

6 (F) Sir George Buc censored Dekker and Massinger's *The Virgin Martyr* for the Red Bull. (iii. 263–6.)

30 (M) The Lord Mayor's Show for Sir Francis Jones, haberdasher: John Squire's *Tes Irenes Trophæa, or The Triumphs of Peace*, was performed on this day, apparently because the 29th fell on a Sunday. (v. 1185; *M.S.C.* iii. 100.)

NOVEMBER

29 (W) The suit of Witter against Heminges and Condell for shares in the Globe (see 20 April 1620) was finally dismissed. (ii. 411.)

DECEMBER

13 (W) Dekker and Day's *The Life and Death of Guy of Warwick* transferred S.R.

Thomas May's *The Heir* was acted by the Revels company some time this year. (iv. 836.) The King's company performed nine unnamed and undated plays at court before 17 March 1620/1, and the Prince's men two before 20 March, presumably some of them in 1620 (i. 94; *M.S.C.* vi. 74). In October–December John Heborne (deceased) and eight assistants performed work for which they received payment: for twelve days of work in making ready the Great Chamber on the Queen's side, and the Great Chamber and Hall on the King's side for six different plays; for two days of work in preparing the Great Chamber on the Queen's side for the Prince for his dancing; for four days of work in preparing the Privy Chamber on the Queen's side twice for the Prince for his practising; and for ten days of work in preparing the Hall twice for the Prince for his masques. (*M.S.C.* vi. 118–19.) John Gosnold and seven assistants were paid for two days of work done in December–March 1621, making ready the Great Chamber for dancing. (*M.S.C.* vi. 119.)

Plays published in 1620

Anonymous, *Swetnam the Woman-Hater Arraigned by Women*;
Francis Beaumont and John Fletcher, *Philaster* (Q1);
I. C., *The Two Merry Milkmaids*;
Ben Jonson, *Epicoene* (presumably the 3rd edn.—two issues);
Christopher Marlowe, *Doctor Faustus* (6th edn.);
Thomas Middleton and William Rowley, *The World Tossed at Tennis*;
John Squire, *Tes Irenes Trophæa, or The Triumphs of Peace.*

1620/21

JANUARY

6 (Sa) An unknown masque was performed at Whitehall in which a Puritan was ridiculed; it was not Jonson's *News from the New World Discovered in the Moon*, as has often been stated. (iv. 663–5; *Chamberlain*, ii. 333; *Finetti Philoxenis*, p. 71.) On 22 December 1620 (F) Chamberlain had written of preparations for the masque (*Chamberlain*, ii. 332).

8 (M) In the afternoon the Prince ran at tilt before the French

Ambassadors, along with six or seven noblemen. (*Chamberlain*, ii. 333.) In the evening Viscount Doncaster entertained the French Ambassadors and the King and Prince with an elaborate banquet and a masque presented by nine young gentlemen. (*Chamberlain*, ii. 333–4; *Finetti Philoxenis*, p. 72.)

20 (Sa) ⟨ ⟩ 12 February (M) Since the Thames was frozen over, ice fairs were held. (Stow, *Annales* [1631], sig. $4L_6^v$.)

30 (Tu) The King and Prince rode in great state to the Parliament House, accompanied by the Bishops and Nobility. (Stow, *Annales* [1631], sig. $4L_6^v$; *Chamberlain*, ii. 338; *C.S.P.*, *Ven.*, 1619–21, p. 562.)

FEBRUARY

Messages were sent from the Prince at St. James's to his players at the Curtain ordering them to attend the Prince. (vi. 134–5.)

10 (Sa) The Attorney-General was ordered to prepare a new licence for the proposed amphitheatre. (vi. 298.)

11 Shrove Sunday. The unknown masque of the previous Twelfth Night was repeated at court. (*Finetti Philoxenis*, p. 73.) It was presented by the Prince to the King and the Spanish and Flemish Ambassadors. (*C.S.P.*, *Ven.*, 1619–21, p. 579.)

13 Shrove Tuesday. An unnamed masque of the gentlemen of the Middle Temple was performed in the Great Hall at Whitehall for the six commissioners from the Netherlands. (*Finetti Philoxenis*, pp. 73–74; *C.S.P.*, *Ven.*, 1619–21, p. 579.) John Gosnold and seven assistants were paid for four days of work done in December–March, preparing for the masque from the Temple to be performed on Shrove Sunday, apparently an error for Shrove Tuesday. (*M.S.C.* vi. 119.)

MARCH

〉20 (Tu) The Prince's company presented two unnamed and undated plays before the King at court, perhaps one or both of them in 1620. (*M.S.C.* vi. 74.)

24 (Sa) The Prince and thirteen lords tilted at Whitehall in celebration of King's Day. (*Chamberlain*, ii. 356, 359; *M.S.C.* vi. 119–20.)

1621

APRIL

1 Easter Sunday.

7 (Sa) Royal liveries were granted to twelve members of the King's company. (i. 90.)

9 (M) The Overseers of the Poor in Paris Garden recorded the receipt of £5. 3*s*. 6*d*. from a group of players, apparently an unknown company at the Swan theatre. (vi. 250.)
In April–May, John Gosnold and seven assistants performed two days of work at the Cockpit in Whitehall, and four days of work at the Banqueting House for the King to see the 'History of Abraham'. (*M.S.C.* vi. 119.)

MAY

22 (Tu) Bear-baiting was presented before the King. (*M.S.C.* vi. 75.) Sir Richard Calverley and eight assistants were paid for two days of work in April–June, making ready the Prince's side for the bear-baiting. (*M.S.C.* vi. 119.)

JULY

16 (M) The Spanish Ambassador and his train went to a play at the Fortune; afterwards the players made him a banquet in the garden adjoining the theatre. (*Chamberlain*, ii. 391.)

AUGUST

3 (F) Jonson's masque, *The Gypsies Metamorphosed*, was performed at Burley-on-the-Hill. (iv. 645; *Chamberlain*, ii. 395–6.)

5 (Su) Jonson's *The Gypsies Metamorphosed*, with slight alterations, was performed at Belvoir. (iv. 645–6.) Richard Harris and seven assistants were paid for two days of work in July, making ready at Belvoir for a masque. (*M.S.C.* vi. 120.)

26 (Su) Barton Holyday's *Technogamia, or The Marriages of the Arts*, with revisions, was performed before the King at Woodstock. (iv. 590–1.) Sir Richard Calverley and eight assistants were paid for two days of work done in July–August, making ready at Woodstock for the King to see a play that the scholars made. (*M.S.C.* vi. 119.) The Declared Accounts of the Office of Works for 1 October 1620 (Su) ⟨ ⟩ 30 September 1621 (Su) record payments for the construction of two partitions in the Hall at Woodstock to keep the people from pressing into the middle aisle of the Hall, because the scholars were to act a play before the King. (P.R.O. E 351/3254.)
Richard Harris and seven assistants were paid for two days of work done in August, making ready a room at Warwick for the wrestling. (*M.S.C.* vi. 120.)

SEPTEMBER

2 (Su) Middleton and Rowley's *A Fair Quarrel* and Cooke's *Greenes Tu Quoque* transferred S.R.
Jonson's *The Gypsies Metamorphosed* was performed, with substantial alterations, at Windsor. (iv. 645–7.) John Gosnold and seven assistants were paid for work in September, making ready at Wignor-bridge for a bull-baiting. (*M.S.C.* vi. 119.)

OCTOBER

5 (F) The King granted Ben Jonson the reversion of the Mastership of the Revels. (iv. 610; *Chamberlain*, ii. 404.)
6 (Sa) Shakespeare's *Othello* entered S.R.
29 (M) The Lord Mayor's Show for Sir Edward Barkham, draper: Middleton's *The Sun in Aries* was performed. (iv. 895–6; *M.S.C.* iii. 100–3.)
31 (W) The King returned to London from his progress. (*Chamberlain*, ii. 406.)

NOVEMBER

5 (M) Massinger's *The Woman's Plot* was performed at court by the King's company. (iv. 829.)
6 (Tu) The King departed about noon for Newmarket. (*Chamberlain*, ii. 406.)
26 (M) The anonymous *The Woman Is Too Hard for Him* was performed at court by the King's company (v. 1444), probably before the Prince, since the King was still at Newmarket. (*Chamberlain*, ii. 409, 411, 413.)

DECEMBER

7 (F) Dekker and Massinger's *The Virgin Martyr* entered S.R.
9 (Su) At midnight the Fortune was completely burned down. (vi. 153.)
〉22 (Sa) The daughters of Sir John Crofts entertained the King with a masque at Saxham Parva, Suffolk. (*Chamberlain*, ii. 417.)
26 (W) Fletcher's *The Island Princess* was performed by the King's men at court. (iii. 347.)
27 (Th) The anonymous *The Man in the Moon Drinks Claret* was performed at court by Prince Charles's (I) company (v. 1370.)
29 (Sa) Dekker, Ford, and Rowley's *The Witch of Edmonton* was performed at court by the Prince's men. (iii. 270.)

30 (Su) The anonymous *Grammercy Wit* was performed at court by the Revels company. (v. 1344.)

Six named plays are known to have been performed at court in November and December: those for 5 and 26 November, and for 26, 27, 29, and 30 December. Sir Thomas Sackville and eight assistants were paid for twelve days of work done in October–December, making ready the Great Chamber on the Queen's side and the Hall at Whitehall for six plays. (*M.S.C.* vi. 120.) Sir Richard Calverley and eight assistants were paid for twelve days of work done in December–February 1621/2, making ready the Great Chamber on the Queen's side and the Banqueting House for six plays. (*M.S.C.* vi. 121.)

Plays published in 1621

Anonymous, *Mucedorus* (9th edn.);
John Fletcher (and Francis Beaumont and Philip Massinger?), *Thierry and Theodoret* (Q1);
Thomas Middleton, *The Sun in Aries*;
Thomas Middleton, *Honorable Entertainments*, including *The Cock, The Archer, The Water Nymph, Pallas, The Year's Funeral, Comus the Great Sir of Feasts, The Triumph of Temperance, The Seasons, Flora's Welcome, Flora's Servants;*
Samuel Rowley, *When You See Me, You Know Me* (Q3);
Philip Sidney, *Arcadia*, including *The Entertainment at Wanstead* (*The Lady of May*).

1621/22

JANUARY

1 (Tu) Fletcher's *The Pilgrim* was performed at court by the King's company. (iii. 391.)

6 (Su) The Prince's masque, Jonson's *The Masque of Augurs*, was danced in Inigo Jones's new Banqueting House. (iv. 655–8; *Ben Jonson*, x. 635–40; *Chamberlain*, ii. 420; *M.S.C.* vi. 121.)

24 (Th) Fletcher's *The Wild Goose Chase* was performed at court by the King's company. (iii. 425.)

FEBRUARY

16 (Sa) Chamberlain reported the King to be at Newmarket, but expected in London in ten or twelve days (i.e., 26–28 February); the week of 18–23 February the King would at some time be at Sir John Crofts's at Saxham Parva, Suffolk. (*Chamberlain*, ii. 424.)

22 (F) Markham and Sampson's *Herod and Antipater* entered S.R.

MARCH

2 (Sa) The late Queen Anne's company were paid for presenting a play at court before the King, presumably the anonymous *Grammercy Wit* on 30 December 1621. (*M.S.C.* vi. 75.)

4 (M) The Prince arrived in London from Theobalds, where the King was reported to be residing with an infection. (*Chamberlain*, ii. 426.)

5 Shrove Tuesday. The King's company performed *The Coxcomb* at court. (i. 94.)

6 (W) The Prince's company was paid for presenting two plays before the King at court, presumably the anonymous *The Man in the Moon Drinks Claret* on 27 December 1621, and Dekker, Ford, and Rowley's *The Witch of Edmonton* on 29 December 1621. (*M.S.C.* vi. 76.)

16 (Sa) ⟨ ⟩ 30 (Sa) The King was in London and at Hampton Court, but he had not attended sermons in the chapel so far this Lent. (*Chamberlain*, ii. 428.)

20 (W) A new patent was granted for a Lady Elizabeth's company of uncertain status. (i. 182; *M.S.C.* vi. 76–77.)
John Gill, a felt-maker's apprentice, was wounded on the stage of the Red Bull theatre by Richard Baxter. (i. 167.)
Sir Thomas Sackville and eight assistants were paid for two days of work done in March–May, making ready the Banqueting House at Whitehall for the bear-baiting. (*M.S.C.* vi. 120.)

1622

25 (M) The annual Coronation Day tilting was planned for this day (*Chamberlain*, ii. 428), apparently because the 24th fell on a Sunday, but bad weather caused it to be postponed until 30 March, 23 April, 25 April, and finally 18 May. (*Chamberlain*, ii. 428, 433.)

27 (W) The King's company was paid for presenting six plays at court before the King (*M.S.C.* vi. 76): *The Woman's Plot* (5 November 1621), *The Woman Is Too Hard for Him* (26 November 1621), *The Island Princess* (26 December 1621), *The Pilgrim* (1 January 1621/2), *The Wild Goose Chase* (24 January 1621/2), and *The Coxcomb* (5 March 1621/2). (i. 94.)

30 (Sa) Sir George Buc was reported to have fallen stark mad in his old age; his office as Master of the Revels was executed by Sir John Astley. (*Chamberlain*, ii. 430.)

APRIL

21 Easter Sunday.

22 (M) Middleton's *Invention*, a musical allegory, was performed at a Lord Mayor's entertainment. (iv. 882.)

MAY

6 (M) Jonson and Jones's *The Masque of Augurs* was repeated at the Banqueting House, after postponement. (iv. 655–7; *Chamberlain*, ii. 436.)

7 (Tu) Herbert licensed Middleton and Rowley's *The Changeling* for performance by the Lady Elizabeth's company at the Phoenix. (iv. 862.)

10 (F) Herbert licensed the anonymous *The Welsh Traveller* for performance by the company of the Revels. (v. 1435.) Herbert also licensed the anonymous *The Black Lady* for performance by the Lady Elizabeth's company. (v. 1294.)

14 (Tu) Herbert licensed Fletcher's *The Prophetess* for performance. (iii. 395.)

?18 (Sa) The Coronation Day tilting, postponed from 25 March, 30 March, 23 April, and 25 April, apparently took place on this day. (*Chamberlain*, ii. 428, 433; *M.S.C.* vi. 120, 121. Chamberlain does not record when the tilting actually took place.)

20 (M) Edward Alleyn sold shares for the building of the new Fortune theatre. (i. 143–4.)

JUNE

3 (M) Herbert licensed the anonymous *The Valiant Scholar* for performance by the Lady Elizabeth's company. (v. 1430.)

10 (M) Herbert licensed the anonymous *The Dutch Painter and the French Branke* for performance by the Prince's company at the Curtain. (v. 1324.)

11 (Tu) Bear-baiting was performed before the King. (William Young, *The History of Dulwich College*, ii. 238.) Sir Richard Calverley and eight assistants were paid for four days of work done in April–June, preparing the Cockpit at Whitehall twice, and for two days of work done in April–June, preparing for the bear-baiting. (*M.S.C.* vi. 121.)

22 (Sa) Herbert licensed Fletcher's *The Sea Voyage* for performance at the Globe. (iii. 412.)

JULY

8 (M) Seven players of Queen Anne's or the Revels company were authorized to make up a children's company to be called the Children of the Revels. (i. 167–8.)

Sir Richard Calverley and eight assistants were paid for two days of work done in August–September, making ready for the bull-baiting. (*M.S.C.* vi. 121.)

SEPTEMBER

6 (F) Carlell's (?) *Osmond, the Great Turk* was licensed by Herbert for performance by the King's company. (iii. 119.)

OCTOBER

3 (Th) Christopher Beeston and five other Red Bull actors were named in an Order for repair of the highways at the theatre. (i. 169 n. 2.)

5 (Sa) The King left Hampton Court for Theobalds, intending to go on to Royston till Hallowtide, when he would return to Theobalds and thence to Newmarket, so that he would not be in London again till Christmas. (*Chamberlain*, ii. 455.)

24 (Th) Herbert licensed Fletcher's *The Spanish Curate* for performance at the Blackfriars. (iii. 418.)

29 (Tu) The Lord Mayor's Show for Sir Peter Proby, grocer: Middleton's *The Triumphs of Honour and Virtue* was performed. (iv. 897–8, and *M.S.C.* iii. 103–4.)

DECEMBER

26 (Th) The King's company performed *The Spanish Curate* at court. (i. 94; iii. 418.) Richard Harris and eight assistants were paid for eight days of work done in October–January 1622/3, preparing the Great Chamber on the Queen's side for four plays before [*sic*] Christmas (*M.S.C.* vi. 121), and for eight days of work done in the same period for preparing the Hall for four different plays at Christmas. (*M.S.C.* vi. 122.) During this Christmas season the King's company performed four plays at court (on 26 December, 27 December, 29 December, and 1 January); Prince Charles's (I) company one (on Twelfth Night).

27 (F) Fletcher's *Beggars' Bush* was performed by the King's men at Whitehall. (iii. 313.)

29 (Su) Fletcher's *The Pilgrim* was performed by the King's men at court. (iii. 392.)

Plays published in 1622

Anonymous, *The Troublesome Reign of King John*, Parts I and II (Q3);

Francis Beaumont and John Fletcher, *The Maid's Tragedy* (Q2); *Philaster* (Q2);
Jo. Cooke, *Greenes Tu Quoque* (Q2);
Thomas Dekker and Philip Massinger, *The Virgin Martyr* (Q1);
Ben Jonson, *The Masque of Augurs* (1st edn.—dated 1621);
Gervase Markham and William Sampson, *Herod and Antipater*;
Christopher Marlowe, *Edward II* (4th edn.);
Thomas May, *The Heir* (Q1);
Thomas Middleton, *The Triumphs of Honour and Virtue*;
Thomas Middleton and William Rowley, *A Fair Quarrel* (Q2);
William Shakespeare, *Henry IV*, Part I (Q7); *Othello* (Q1); *Richard III* (Q6);
Philip Sidney, *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*) (reissue of 1621 edn.);
Thomas Tomkis, *Lingua* (Q4).

1622/23

JANUARY

1 (W) The King's company performed Jonson's *The Alchemist* at court. (i. 94.)

6 (M) The anonymous *A Vow and a Good One* was performed at court by Prince Charles's (I) company. (v. 1432–3.)

11 (Sa) S. S.'s *The Honest Lawyer* transferred S.R.

19 (Su) Jonson and Jones's masque, *Time Vindicated to Himself and to His Honours*, was performed at court by the Prince and others. (iv. 672–6; *M.S.C.* vi. 121.) Chamberlain indicates that the masque was intended for Twelfth Night, but was delayed until this date. (*Chamberlain*, ii. 472–3.)

20 (M) Massinger's *The Duke of Milan* entered S.R.

21 (Tu) The Lady Elizabeth's men were paid for presenting two unnamed and undated plays before the King at court. (*M.S.C.* vi. 77.)

FEBRUARY

2 (Su) The King's company performed Shakespeare's *Twelfth Night* at court. (i. 94.) John Gosnold and seven assistants were paid for two days of work done in January–March, making ready the Banqueting House for a play at Candlemas (*M.S.C.* vi. 121), which could of course refer to the season rather than the day itself.

17 (M) Jonson's *Epicoene* and Chapman's *The Revenge of Bussy D'Ambois* transferred S.R.

25 Shrove Tuesday. No plays or other entertainments were performed at court during Shrovetide. (*Herbert*, p. 50.)

28 (F) John Hacket's *Loyola* was performed at Trinity College, Cambridge. (iv. 528–9.)

MARCH

12 (W) John Hacket's *Loyola* was performed before the King at Trinity College, Cambridge. (iv. 528–9.)

14 (F) The King's company was paid for performing four unnamed and undated plays at court, in addition to the five on 26 December, 27 December, 29 December, 1 January, and 2 February. (i. 94.) A warrant of 14 March for all nine plays indicates that the King was present. (*M.S.C.* vi. 77.)

21 (F) Herbert was paid 10*s*. for allowing the Red Bull to be used for a fencing exhibition during Lent. (*Herbert*, p. 48.)

24 (M) There was apparently no tilting in honour of King's Day. The Prince was in Spain, and the King was apparently not in town. Chamberlain records only the sermon at Paul's Cross. (*Chamberlain*, ii. 487.)

1623

The new Fortune theatre opened in the spring. (vi. 157.) Probably in April or May royal livery was granted to twelve members of the King's company (i. 90).

APRIL

13 Easter Sunday.

MAY

5 (M) Massinger's *The Duke of Milan* transferred S.R.

JUNE

2 Whitsun Monday. Inigo Jones and Edward Alleyn accompanied a group of lords to prepare for the reception of the Infanta with shows and pageants. (*Chamberlain*, ii. 501.)

3 (Tu) Nicholas Tooley, player, made his will, with legacies to players. (ii. 649–51.)

16 (M) William Browne and his mother, Susan Baskervile, answered the complaint of former Queen Anne's players about payment of Thomas Greene's share. (ii. 392.)

30 June (M) ⟨ ⟩ ?5 July (Sa) The Spanish Ambassador saw bear-baiting at Paris Garden. (*Chamberlain*, ii. 507.) Richard

Harris and eight assistants were paid for two days of work done in April–June, making ready the Prince's lodging in the tiltyard for a bear-baiting. (*M.S.C.* vi. 122.)

JULY

5 (Sa) Five camels and an elephant, the gift of the King of Spain, passed through the streets of London. (*Chamberlain*, ii. 507.)

9 (W) Herbert licensed Middleton and Rowley's *The Spanish Gypsy* for performance by the Lady Elizabeth's company at the Phoenix. (iv. 893–4.)

20 (Su) Sir John Astley sold the Mastership of the Revels to Sir Henry Herbert for £150 a year. (*Herbert*, p. 8.)

27 (Su) Herbert licensed Samuel Rowley's *Richard III, or the English Profit* for the Palsgrave's men at the Fortune. (v. 1013.)

30 (W) Herbert licensed Dekker and Day's *The Bellman of Paris* for performance at the Red Bull. (iii. 246.)

AUGUST

Herbert licensed *A Tragedy of the Plantation of Virginia*, barring the profaneness, for performance by the company at the Curtain. (v. 1395–6.) Sackville and assistants paid for two days of work done in August, making ready a room at Cranborne House, the seat of William Cecil, 2nd Earl of Salisbury, for the King to see the bull-baiting (*M.S.C.* vi. 122); the King was at Cranborne House 10 (Su) 〈 〉 19 (Tu) August. (Nichols, iv. 888, 902–3.)

19 (Tu) Herbert licensed an old play previously allowed by Buc, *The Peaceable King or the Lord Mendall*, for performance by the Prince's company at the Red Bull. (v. 1393.) He also allowed Shakespeare's *The Winter's Tale*, as an old play, for the King's company, although the allowed book was missing. (i. 103.)

20 (W) Herbert licensed John Williams and four others to make a show of an elephant for one year. (*Herbert*, p. 46.)

21 (Th) Dekker's *Match Me in London*, formerly allowed by Buc, was allowed for performance by Herbert. (iii. 256.)

27 (W) Herbert licensed Bartholomew Cloys with three assistants to make a show of a musical organ. (*Herbert*, p. 47.)

28 (Th) Brewer's *A Knot of Fools* entered S.R.

29 (F) Herbert licensed Fletcher and Rowley's *The Maid in the Mill* for performance by the King's company. (iii. 377.)

SEPTEMBER

3 (W) A book of jigs entered S.R.

5 (F) Herbert granted a licence to make a show of a live beaver. (*Herbert*, p. 46.)

12 (F) Herbert licensed William Bonen's *The Cra . . . Marchant, or Come to My Country House* for the Lady Elizabeth's company. (iii. 30.)

13 (Sa) *The Two Merry Milkmaids* by I.C. was transferred S.R.

18 (Th) Herbert licensed John Day's *Come See a Wonder* for performance by a company of strangers at the Red Bull. (iii. 240.)

20 (Sa) Sir George Buc died. (*Herbert*, p. 67.)

29 (M) Fletcher and Rowley's *The Maid in the Mill* was performed by the King's men at Hampton Court. (iii. 377.) Sir Richard Calverley and eight assistants were paid for two days of work done in August–September, making ready the Presence Chamber for a play. (*M.S.C.* vi. 122.)

OCTOBER

2 (Th) Herbert licensed for the Prince's company *A Fault in Friendship*, written by young Johnson and Brome. (iii. 69.)

6 (M) Violent outbursts of joy prevailed when the Prince reached London on his return from Spain. (*Chamberlain*, ii. 515–16.)

17 (F) Herbert allowed Middleton's old play, *More Dissemblers besides Women*, previously allowed by Buc. (iv. 888.) He also licensed Fletcher's *The Devil of Dowgate, or Usury Put to Use* for performance by the King's men. (iii. 328.)

26 (Su) About four o'clock in the afternoon, the upper chamber in Hunsdon House in Blackfriars collapsed during a sermon by a Roman Catholic priest. (Stow, *Annales* [1631], sig. $4M_1$.) Chamberlain wrote at great length about it. (*Chamberlain*, ii. 520–1.)

29 (W) The Lord Mayor's Show for Sir Martin Lumley, draper: Munday's *The Triumphs of the Golden Fleece* was performed on the water, and Middleton's *The Triumphs of Integrity* was performed on land. (iv. 898–9, 926, and *M.S.C.* iii. 104–6.) Herbert licensed Samuel Rowley's *Hardshift for Husbands, or Bilboe's the Best Blade* for the Palsgrave's men. (v. 1011.)

30 (Th) Lady Elizabeth's company paid a gratuity to the Master of the Revels. (vi. 59.)

NOVEMBER

1 (Sa) Fletcher and Rowley's *The Maid in the Mill* was performed by the King's men at St. James's. (iii. 377.)

5 (W) Middleton and Rowley's *The Spanish Gypsy* was performed at Whitehall by the Lady Elizabeth's company. (iv. 893.)

8 (Sa) Sixteen Shakespeare plays entered S.R.: *The Tempest, The Two Gentlemen of Verona, Measure for Measure, The Comedy of Errors, As You Like It, All's Well That Ends Well, Twelfth Night, The Winter's Tale, Henry VI,* Part. III, *Henry VIII, Coriolanus, Timon of Athens, Julius Caesar, Macbeth, Antony and Cleopatra,* and *Cymbeline.* The Shakespeare First Folio was probably published in November or December. (i. 8; W. W. Greg, *The Shakespeare First Folio,* pp. 452–4.)

18 (Tu) A great feast was given by Buckingham for the Spanish embassy and attended by the King and Prince. An unknown masque by John Maynard followed. (iv. 842–3.)

19 (W) Herbert licensed Bonen's *Two Kings in a Cottage* for the Palsgrave's men. (iii. 32.)

28 (F) Herbert licensed Smith's *The Fair Foul One, or The Baiting of the Jealous Knight* for performance by a company of strangers at the Red Bull. (v. 1177.)

DECEMBER

3 (W) Herbert licensed Massinger's *The Bondman* for performance by the Queen of Bohemia's company. (iv. 766.)

4 (Th) Herbert licensed Richard Gunnell's *The Hungarian Lion* for performance by the Palsgrave's company. (iv. 518.)

6 (Sa) Herbert licensed Fletcher's *The Lovers' Progress* for performance by the King's men. (iii. 360.)

26 (F) Fletcher and Rowley's *The Maid in the Mill* was performed at Whitehall by the King's men. (iii. 377.)

27 (Sa) Massinger's *The Bondman* was performed by the Queen of Bohemia's company at Whitehall. (iv. 766.)

28 (Su) The anonymous *The Buck Is a Thief* was performed by the King's company before the King and the Prince at Whitehall. (v. 1297.)

In this year Christopher Beeston made a contribution of £10. 7*s.* 0*d.* to St. Giles Cripplegate in the name of the Cockpit theatre. (ii. 368.) The Lady Elizabeth's company was paid on a warrant of 9 April 1624 for three plays presented before the King in December 1623 and January 1623/4 (*M.S.C.* vi. 78); but Herbert notes that the performances of 5 November, 27 December, and 4 January were before the Prince. (*Herbert,* p. 51.) The King's company was paid for ten plays performed

before the King, in a warrant of 17 February 1623/4 (*M.S.C.* vi. 78); but the performances of 1 November, 1 January, 6 January, and ?18 January were before the Prince. The King's company was paid on another warrant, dated 22 March [1623/4?] for presenting five plays before the King, but the warrant may really belong to 1624/5. (*M.S.C.* vi. 79.)

Plays published in 1623

Anonymous, *Wily Beguiled* (Q3);
Samuel Daniel, *The Works*, containing *Philotas*, *Hymen's Triumph*, *The Queen's Arcadia*, *The Vision of the Twelve Goddesses*, and *Cleopatra*;
Thomas Heywood, *If You Know Not Me, You Know Nobody*, Parts I (Q6) and II (Q3);
Ben Jonson, *Time Vindicated to Himself and to His Honours* (dated 1622);
Thomas Kyd, *The Spanish Tragedy* (9th edn.);
Philip Massinger, *The Duke of Milan* (Q1);
Thomas Middleton, *The Triumphs of Integrity*;
Anthony Munday, *The Triumphs of the Golden Fleece* (non-dramatic);
William Shakespeare, the First Folio;
Philip Sidney, *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*) (reissue of 1621 edn.);
John Webster, *The Devil's Law-Case*; *The Duchess of Malfi* (Q1).

1623/24

JANUARY

1 (Th) Fletcher's *The Lovers' Progress* was performed at court by the King's company. (iii. 360.)

2 (F) Herbert licensed, after heavy censoring, Thomas Drue's *The Duchess of Suffolk*, for performance by the Palsgrave's company. (iii. 284.)

4 (Su) Middleton and Rowley's *The Changeling* was performed at Whitehall by the Lady Elizabeth's company. (iv. 862.) The Lady Elizabeth's company was paid on a warrant of 9 April 1624 for three plays presented before the King in December 1623 and January 1623/4 (*M.S.C.* vi. 78); but Herbert notes that the performances of 5 November, 27 December, and 4 January were before the Prince. (*Herbert*, p. 51.)

6 (Tu) Herbert licensed, as an old play, the anonymous *The Four Sons of Amon* for performance by the Prince's company. (v. 1337.) Middleton's *More Dissemblers besides Women* was performed by the King's company at Whitehall. (iv. 888.) The masque planned for Twelfth Night, Jonson's *Neptune's Triumph*, was postponed after much practice, apparently because of diplomatic difficulties, and was never given (iv. 660–3); the Declared Accounts of the Office of Works for 1 October 1623 (W) 〈 〉 30 September 1624 (Th) record payment for setting up degrees and making ready the Banqueting House at Whitehall for the masque and to give audience to the Spanish Ambassadors. (P.R.O. E 351/3257.)

18 (Su) The King's company performed Shakespeare's *The Winter's Tale* at court. (i. 95.)

26 (M) Herbert licensed the anonymous *The Whore in Grain* for performance by the Palsgrave's company. (v. 1440.)

FEBRUARY

10 Shrove Tuesday.

17 (Tu) The King's company was paid for performing three unnamed and undated plays before the King at court (i. 95), apparently in addition to the seven recorded performances of 29 September, 1 November, 26 December, 28 December, 1 January, 6 January, and 18 January. But the performances of 1 November, 1 January, and 6 January were before the Prince; and that of 18 January was in the absence of the King. (*M.S.C.* vi. 78.)

19 (Th) The King opened Parliament with great show and pomp. (*Chamberlain*, ii. 546.)

MARCH

3 (W) Herbert licensed Ford and Dekker's *The Sun's Darling* for performance at the Cockpit. (iii. 459.)

12 (F) Herbert licensed Massinger's *The Bondman* for the press. (iv. 766.) Massinger's *The Bondman* entered S.R.

16 (Tu) Herbert licensed *Shank's Ordinary* for performance by the King's company. (v. 1050.)

The King's company apparently presented fifteen plays before the King at court this season; they received payment for ten plays on a warrant of 17 February 1623/4 (*M.S.C.* vi. 78), and for five plays on a warrant of 22 March 1624 [i.e., 1623/4?]. (*M.S.C.* vi. 79.)

1624

28 Easter Sunday.

30 (Tu) Herbert received a £2 gratuity from the Cockpit company for a Lenten allowance. (vi. 59.)

APRIL

6 (Tu) Herbert licensed Samuel Rowley's *A Match and No Match* for performance at the Fortune theatre. (v. 1012.)

10 (Sa) Herbert licensed Davenport's *The History of Henry I* for performance by the King's company. (iii. 230.)

17 (Sa) Herbert licensed Massinger's *The Renegado, or The Gentleman of Venice* for performance by the Lady Elizabeth's company at the Phoenix. (iv. 812.) Herbert licensed Gunnell's *The Way to Content All Women, or How a Man May Please His Wife* for performance at the Fortune. (iv. 519.)

19 (M) There was great pomp and display at the funeral of the Duke of Richmond. (*Chamberlain*, ii. 554.)

27 (Tu) King James was present at the installation of the Duke of Lennox as a Knight of the Garter at Windsor. (*Chamberlain*, ii. 555.)

30 (F) Six members of the Palsgrave's company bound themselves to Richard Gunnell to continue to play together at the Fortune. (i. 148–9.)

MAY

3 (M) Herbert licensed Barnes's *The Madcap* for performance by the Prince's company. (iii. 9.) Herbert relicensed *Jugurth, King of Numidia*, by Boyle (?). (iii. 36.)

15 (Sa) Herbert licensed the anonymous *The Tragedy of Nero* (*Piso's Conspiracy*) for the press. (v. 1380.)

21 (F) Herbert licensed the anonymous *Honour in the End* for performance by the Palsgrave's company. (v. 1351.)

27 (Th) Herbert licensed Fletcher's *A Wife for a Month* for performance by the King's company. (iii. 422.) Herbert licensed the anonymous *The Parricide* for performance by the Prince's company. (v. 1387.)

JUNE

11 (F) Herbert licensed Dekker and Ford's *The Fairy Knight* for performance. (iii. 249.)

12 (Sa) Herbert licensed Middleton's *A Game at Chess* for performance by the King's men. (iv. 871.)

〉19 (Sa) The Apollo Room at the Devil and St. Dunstan Tavern near Temple Bar finished with Jonson's *Legales convivales* for the Sons of Ben. (*Chamberlain*, ii. 566.)

21 (M) The anonymous *The Merry Devil of Edmonton* transferred S.R.

28 (M) Middleton and Rowley's *The Spanish Gypsy* entered S.R.

29 (Tu) The following plays transferred S.R.: the anonymous *Arden of Feversham*, and *Solomon and Bersheba*, the anonymous *King Leir*, Greene's *Friar Bacon and Friar Bungay*, the anonymous *Robin Hood and Little John* (lost), and Robert Daborne's (?) *The Owl* (a lost play?).

30 (W) Sir John Astley was granted £50 per year to provide himself with a house and office, as was granted his predecessor as Master of the Revels, Sir George Buc; payment was allowed for two years past as well as for the future. (*Herbert*, p. 71.)

JULY

1 (Th) Criers with drums began recruiting soldiers for service against Spain in the Low Countries. (*Chamberlain*, ii. 567.)

7 (W) Herbert allowed the addition of a new scene to Dekker and Massinger's *The Virgin Martyr*. (iii. 264.)

AUGUST

5 (Th) An unknown 'sylvan masque' written by John Maynard was performed at Burley-on-the-Hill as part of Buckingham's entertainment of the King, the Prince, and the French Ambassador. This was possibly a repetition of Maynard's masque of the previous 18 November. (iv. 842–3; *C.S.P., Ven.*, 1623–25, p. 420.)

6 (F) 〈 〉 17 (Tu) Nine consecutive performances of Middleton's *A Game at Chess* by the King's men took place at the Globe. (iv. 871–8.)

12 (Th) The King, upon hearing from the Spanish Ambassador that Middleton's *A Game at Chess* was offensive, ordered that the author and the actors be brought before the Privy Council. (iv. 872–3.)

14 (Sa) Herbert licensed Edward James to set forth a Showing Glass, called the World's Wonder. (*Herbert*, p. 47.)

18 (W) A warrant was issued to have Thomas Middleton brought before the Privy Council because of *A Game at Chess*. (iv. 874.)

Also because of *A Game at Chess* the King's company was forbidden to perform until licensed by the King, and bonds were required of them. (iv. 874.)

19 (Th) Jonson's *The Masque of Owls* was performed before the Prince at Kenilworth. (iv. 658–9.)

27 (F) King James wrote to the Privy Council to allow the King's company to perform again. (iv. 875.)

30 (M) A warrant was issued to bring Middleton's son before the Privy Council concerning *A Game at Chess*. (iv. 876.)

SEPTEMBER

3 (F) Herbert licensed Heywood's *The Captives, or The Lost Recovered* for performance by the Cockpit company. (iv. 560.)

〉 15 (W) Benjamin Garfield paid 20*s*. to William Blagrave to forbid the playing of *The Late Murder of the Son upon the Mother*. (iii. 253.)

3 (F) 〈 〉 15 (W) Herbert licensed for performance Dekker, Rowley, Ford, and Webster's *The Late Murder of the Son upon the Mother, or Keep the Widow Waking*. (iii. 253.)

15 (W) Herbert licensed the anonymous *The Fair Star of Antwerp* for performance by the Palsgrave's company. (v. 1327.)

In September, Herbert licensed for performance an unknown tragedy by Thomas Drue on the same subject as Dekker, Rowley, Ford, and Webster's *The Late Murder of the Son upon the Mother*. (iii. 286.)

OCTOBER

4 (M) John Underwood, player, made his will, with theatrical legacies. (ii. 651.)

14 (Th) Herbert licensed Robert Davenport's *The City Nightcap* for performance at the Cockpit. (iii. 227.)

15 (F) Herbert licensed the anonymous *The Angel King* for performance by the Palsgrave's company. (v. 1290.)

19 (Tu) Herbert licensed Fletcher's *Rule a Wife and Have a Wife* for performance by the King's men. (iii. 408.)

22 (F) Herbert licensed Dekker and Ford's *The Bristow Merchant* for performance by the Palsgrave's company. (iii. 247.)

29 (F) The Lord Mayor's show for Sir John Gore, merchant-taylor: Webster's *Monuments of Honour* was performed. (v. 1254–5, and *M.S.C.* iii. 106–8.)

NOVEMBER

2 (Tu) The Lord Chamberlain had the King's company perform Fletcher's *Rule a Wife and Have a Wife* at court for the ladies. (iii. 408.)

3 (W) Herbert licensed Massinger's *The Parliament of Love* for performance by the Lady Elizabeth's men. (iv. 806.)

3 (W) *or* 11 (Th) Herbert licensed Richard Gunnell's *The Masque* for performance by the Palsgrave's company. (iv. 518–19.)

7 (Su) Public rejoicing was ordered in London for the good forwardness of the French match. (*Chamberlain*, ii. 588.)

26 (F) There is a Bill of Information in the Star Chamber of this date against dramatists Dekker and Rowley, actors, and others, for their part in producing *The Late Murder of the Son upon the Mother* at the Red Bull. (*The Library*, viii [1927–8], pp. 233–7.)

DECEMBER

9 (Th) A comedy was planned for the entertainment of the King, Prince, and French Ambassadors, but it was cancelled because of the King's indisposition and the shortness of the time. (*Chamberlain*, ii. 591.)

20 (M) The patented members of the King's company, except Heminges and Condell, signed a letter of submission to Herbert after production of a play not licensed by him, the anonymous *The Spanish Viceroy*. (v. 1412–13.)

26 (Su) Fletcher's *Rule a Wife and Have a Wife* was performed at court by the King's men. (iii. 408.) Chamberlain indicates that the King kept his chamber all this Christmas, not coming once to the chapel or to any of the plays. (*Chamberlain*, ii. 594.)

27 (M) Herbert issued a protection for 21 attendants of the King's players. (i. 15–16.) Jonson's *Volpone, or The Fox* was performed at Whitehall by the King's company. (i. 95.)

27 (M) 〈 〉 31 (F) The Duke of Brunswick on one or more occasions attended the theatre at Blackfriars. (*Chamberlain*, ii. 594.)

28 (Tu) The Lady Elizabeth's company performed Beaumont and Fletcher's *Cupid's Revenge* at Whitehall. (i. 186 n.)

29 (W) Herbert licensed Jonson's masque, *The Fortunate Isles and Their Union*, for the press. (iv. 642.) Richard Sharpe, a player of the King's company, was granted immunity from arrest during the time of the Revels. (ii. 570.)

Plays published in 1624

Anonymous, *The Tragedy of Nero* (*Piso's Conspiracy*) (Q1);
Anthony Brewer, *A Knot of Fools* (semi-dramatic);
Thomas Dekker, *The Shoemakers' Holiday* (Q4);
Ben Jonson, *Neptune's Triumph for the Return of Albion* (dated 1623 as having been performed, but it was not);
Christopher Marlowe, *Doctor Faustus* (7th edn.);
Philip Massinger, *The Bondman* (Q1);
Thomas Middleton, *A Game at Chess* (1624 or 1625; Q1 undated; Q2, two issues, the 2nd dated 1625; Q3 undated and printed at Leyden);
John Webster, *Monuments of Honour.*

1624/25

JANUARY

1 (Sa) The King's company performed *Sir John Falstaff*, Part I, presumably 1 Henry IV at court. (i. 95.)

6 (Th) The Lady Elizabeth's company performed Cooke's *Greenes Tu Quoque* at Whitehall. (i. 186 n.)

9 (Su) Jonson's masque, *The Fortunate Isles and Their Union*, was performed at court, postponed from Twelfth Night. (iv. 642–4.) The Declared Accounts of the Office of Works for 1 October 1624 (F) ⟨ ⟩ 30 September 1625 (F) provide payment for repairing the Banqueting House for a masque at Whitehall. (P.R.O. E 351/3258.)

12 (W) The King's company performed an unnamed play at court (i. 96) before the King (*M.S.C.* vi. 80); but on 8 January (Sa) Chamberlain wrote that the King was to go to Theobalds or Hampton Court on 10 January (M). (*Chamberlain*, ii. 596.)

25 (Tu) Herbert licensed Sampson's *The Widow's Prize, or The Woman Captain*, as revised by him. (v. 1046.)

FEBRUARY

4 (F) George Wilson was sworn a Groom of His Majesty's Revels, in ordinary. (*Herbert*, p. 68.)

8 (Tu) Herbert reallowed an old play, *The Honest Man's Fortune*, the original being lost. (i. 104.)

11 (F) Herbert licensed James Shirley's *Love Tricks with Compliments* (*The School of Compliment, or Love Tricks*) for performance at the Cockpit. (v. 1144.)

14 (M) ⟨ ⟩ 25 (F) John Chamberlain noted that the Privy

Council had recently ordered a play on the Amboyna massacre, ready to be acted, to be forbidden. (*Chamberlain*, ii. 602.)

26 (Sa) After a quarrel at a play, Will Murray of the Prince's Bedchamber and Sir Humphry Tufton went to fight in St. George's Fields, where Murray killed James Gibson, his second. (*Chamberlain*, ii. 604; Godfrey Goodman, *The Court of James the First*, London [1839], ii. 404–5.)

MARCH

1 Shrove Tuesday.

9 (W) William Perry and his troupe allowed to act at the Curtain. (vi. 137–8.)

〉12 (Sa) A play was presented before the King at Newmarket by the students of Queens' College, Cambridge. (*Chamberlain*, ii. 606.) The King was at Newmarket on 8 (Tu), 15 (Tu), 20 (Su) and 24 (Th) February. (Nichols, *Progresses of James I*, iv. 1027.)

15 (Tu) Richard Gunnell of the Fortune theatre paid the Master of the Revels £1 for a Lenten allowance for the rope dancers. (vii. 5.)

19 (Sa) Richard Gunnell of the Fortune theatre paid Herbert £2 for allowing a Lenten masque by the rope dancers. (ii. 456.)

22 (Tu) The King's company was paid for performing an unnamed and undated play at court, in addition to the performances of 2 November, 26 December, 27 December, and 1 January (i. 95), provided the warrant of 22 March '1624' is actually 1624/5, rather than 1623/4. (*M.S.C.* vi. 79.)

1625

27 (Su) James I died, at which the theatres were almost certainly closed; they continued closed because of the plague. (ii. 654–6.) The same afternoon Charles I was proclaimed from Whitehall, High Cross in Cheapside, and elsewhere. (Stow, *Annales* [1631], sig. $4M_1^v$.)

APRIL

Royal livery was granted to thirteen members of the King's company during this month. (i. 90.)

17 Easter Sunday.

MAY

1 (Su) The marriage of King Charles and Princess Henrietta Maria was performed by proxy in Paris. (Gardiner, *History of England*, v. 325–6.)

7 (Sa) The funeral procession of James I took place, for which fifteen players of King James's company and eight players of Prince Charles's (I) company were granted black cloth for livery. (i. 90, 209.)

12 (Th) Two notes of this date provide for John Lowen, a King's player, to be sworn as porter for the new King, and for the King's players to be sworn in again. (ii. 502.)

23 (M) Thomas Hobbes petitioned to be sworn in as a King's player. (i. 18.)

JUNE

21 (Tu) The publication and confirmation of the marriage articles of Charles and Henrietta Maria were solemnized in the Great Room at Whitehall, where all the Ambassadors were feasted; the King and Queen were not present. (Stow, *Annales* [1631], sig. $4M_4$; *Chamberlain*, ii. 624–5.)

22 (W) Buckingham entertained at York House with a prodigal feast for the King and the new Queen. (*Chamberlain*, ii. 624–5.)

24 (F) A new patent was issued for the King's players. (i. 17–18.)

JULY

1 (F) A confirmation was granted of the King's company's patent to travel for a year. (i. 19.)

AUGUST

5 (F) Thomas Downton, player, made his will. (ii. 642–3.)

SEPTEMBER

10 (Sa) A group of players addressed *The Runaways' Answer to a Book Called, A Rod for Runaways* to Condell in thanks for a farewell entertainment. (ii. 412.)

OCTOBER

29 (Sa) Lord Mayor's Show cancelled because of the plague.

NOVEMBER

27 (Su) Ralph Crane completed his transcript of Fletcher's *Demetrius and Enanthe* (*The Humorous Lieutenant*). (iii. 343.)

DECEMBER

c. 1 (Th) The theatres reopened. (ii. 656–7.)

6 (Tu) An order was issued to prohibit playing at the Cockpit because of the plague. (ii. 656.)

30 (F) The King granted the King's company a gift of one hundred marks. (i. 20.)
A warrant of 30 May 1626 provided for payment to the King's company for ten unnamed and undated plays acted at court before the King, some of them presumably in 1625. (i. 96; *M.S.C.* vi. 80.)

Plays published in 1625

Anonymous, *The Fair Maid of the Exchange* (Q2);
Francis Beaumont and John Fletcher, *A King and No King* (Q2); *The Scornful Lady* (Q2);
George Chapman, *Charles, Duke of Byron*, Parts I and II (Q2);
Ben Jonson, *The Fortunate Isles and Their Union* (dated 1624);
Thomas Middleton, *A Game at Chess* (1624 or 1625; Q1 undated; Q2, two issues, the 2nd dated 1625; Q3 undated and printed at Leyden).

1625/26

JANUARY

22 (Su) Herbert licensed Fletcher's *The Fair Maid of the Inn* for performance at Blackfriars. (iii. 337.)

FEBRUARY

2 (Th) Candlemas. King Charles was crowned at Westminster Abbey. (Stow, *Annales* [1631], sig. $4M_4^v$.)
3 (F) Herbert licensed Fletcher's *The Noble Gentleman* for performance at Blackfriars. (iii. 387.)
9 (Th) Herbert licensed James Shirley's *The Maid's Revenge* for performance. (v. 1132.)
Jonson's *The Staple of News* was performed by the King's company at Blackfriars during February. (iv. 629–30.)
21 Shrove Tuesday. Queen Henrietta Maria and her women performed in Racan's *L'Artenice* at Somerset House before a restricted audience. (iv. 548–50; *Chamberlain*, ii. 630; *Harvard Library Bulletin*, xiv [1960], pp. 183–90.) The Declared Accounts of the Office of Works for 1 October 1625 (Sa) ⟨ ⟩ 30 September 1626 (Sa) provide payment for making a large theatre at the upper end of the Hall at Denmark House and performing sundry other works for the scene of a pastoral there, along with soap for the engines of the pastoral. (P.R.O. E 351/3259.)

23 (Th) The following plays transferred S.R.: the anonymous *George a Greene*, Greene's *Orlando Furioso*, Nashe's *Summer's Last Will and Testament*, Jonson's *Every Man in His Humour*, the anonymous *Edward III*, Marlowe's *Doctor Faustus*.

28 (Tu) Petition against Blackfriars theatre renewed. (vi. 21.)

1626

APRIL

3 (M) Marston's *Parasitaster, or the Fawn* and the anonymous *Thomas Lord Cromwell* transferred S.R.

9 Easter Sunday.

14 (F) Jonson's *The Staple of News* entered S.R.

MAY

c. 15 (M) In a riot at the Fortune theatre, a headborough, a constable, and others were beaten, and sailors threatened to tear down the theatre. (i. 264–6.)

16 (Tu) Two men were charged with rioting at the Fortune theatre. (ii. 432–3.)

17 (W) The Privy Council issued an order to stop a play by the King's company at the Globe the following Thursday because of a proposed riot there. (i. 21.)

30 (Tu) The King's company was paid for performing ten unnamed and undated plays at court before the King. (i. 96; *M.S.C.* vi. 80.)

31 (W) James Shirley's *The Wedding* probably opened at the Phoenix. (v. 1164.)

JULY

7 (F) Licence to build the amphitheatre in Lincoln's Inn Fields renewed, but later stayed. (vi. 299–300.)

17 (M) Sir Henry Herbert received a gratuity of £3 from Heminges for a courtesy done him about Blackfriars. (ii. 469.)

AUGUST

4 (F) The following plays were transferred in the S.R.: Shakespeare's *Henry V*, Pavier's rights to Shakespeare's plays, the anonymous *Sir John Oldcastle*, Part I, Kyd's *The Spanish Tragedy*, Shakespeare's *Titus Andronicus*.

12 (Sa) The Lord Keeper wrote Secretary Conway expressing doubts about the licence for the amphitheatre. (vi. 300.)

SEPTEMBER

4 (M) The anonymous *The Tragedy of Nero* (*Piso's Conspiracy*) and Field's *A Woman is a Weathercock* transferred S.R.

?10 (Su) A certificate of privilege was issued to the King and Queen of Bohemia's company. (i. 260.)

28 (Th) The licence to build the new amphitheatre cancelled. (vi. 300–1.)

OCTOBER

11 (W) Herbert licensed Massinger's *The Roman Actor* for the King's company. (iv. 815.)

29 (Su) The Lord Mayor's Show for Sir Cuthbert Hacket, draper: Middleton's *The Triumphs of Health and Prosperity* was performed. Since the 29th fell on a Sunday, the performance may have been on the 30th instead. (iv. 896–7, and *M.S.C.* iii. 108–11.)

NOVEMBER

4 (Sa) Herbert licensed James Shirley's *The Brothers* for performance. (v. 1082.)

5 (Su) The Duke of Buckingham entertained the King, Queen, and French Ambassador with a banquet and an unnamed masque at York House. (*Finetti Philoxenis*, p. 191; Birch, *The Court and Times of Charles I*, i. 166, 169; J. P. Feil, *Shakespeare Survey*, xi [1958], p. 116, n. 50.)

6 (M) An unnamed play, referred to as 'The Duke's Play', was performed at court. (J. P. Feil, *Shakespeare Survey*, xi [1958], p. 116, n. 50.)

16 (Th) The Queen gave an unknown masque at Somerset House in honour of the departing French Ambassador. (*Finetti Philoxenis*, p. 190 [i.e., 192]; *C.S.P.*, *Ven.*, 1626–8, pp. 21, 32; Birch, *The Court and Times of Charles I*, i. 180; J. P. Feil, *Shakespeare Survey*, xi [1958], p. 116, n. 50.) Sir John Tunstall and six assistants were paid £12. 18*s.* 0*d.* for eighteen days of work done in November, making ready the Presence Chamber and other rooms at Denmark House for the Queen for a masque on her birthday (*M.S.C.* vi. 123), supposedly the 15th of November.

19 (Su) An unnamed play, referred to as 'The Queen's Play', was performed at court (J. P. Feil, *Shakespeare Survey*, xi [1958], p. 116, n. 50.)

Thomas May's *The Tragedy of Cleopatra Queen of Egypt* was acted during 1626. (iv. 834.) The King's company was paid on

a warrant of 26 February 1626/7 for acting twelve plays at court before the King, presumably some of them in 1626. (*M.S.C.* vi. 80.) Richard Harris and eight assistants were paid for 26 days of work done in October–March 1627, making ready the Hall and the Great Chamber for thirteen plays. (*M.S.C.* vi. 122.)

Plays published in 1626

Anonymous, *Edward IV*, Parts I and II (6th edn.);
Anonymous, *The Merry Devil of Edmonton* (Q4);
Anonymous, *Mucedorus* (10th edn.); also 11th edn. ?(1626 ⟨ ⟩ 1631);
William Haughton, *Englishmen for My Money, or A Woman Will Have Her Will* (Q2);
Thomas Middleton, *The Triumphs of Health and Prosperity.*

1626/27

JANUARY

12 (F) Herbert licensed Davenant's *The Cruel Brother* for performance at Blackfriars. (iii. 201.)

14 (Su) The unknown Queen's masque was performed at Denmark House (?); the King and Queen danced. (*Finetti Philoxenis*, pp. 198–9; *C.S.P., Ven.*, 1626–8, p. 107; Birch, *The Court and Times of Charles I*, i. 185; *M.S.C.* ii. 332–4.) The Declared Accounts of the Office of Works for 1 October 1626 (Su) ⟨ ⟩ 30 September 1627 (Su) indicate work and preparations done in the Banqueting House at Whitehall for a masque for the Queen. (P.R.O. E 351/3260.) Also, Richard Harris and eight assistants were paid for six days of work done in October–March 1627, making ready the Banqueting House for the Queen's masque, apparently this one rather than the one at Denmark House on 16 November 1626. (*M.S.C.* vi. 122.)

FEBRUARY

6 Shrove Tuesday. William Hawkins's *Apollo Shroving* was performed by the boys of the Free School of Hadleigh in Suffolk. (iv. 539.)

26 (M) The King's men were paid for acting twelve unnamed and undated plays at court. (*M.S.C.* vi. 80.) Richard Harris and eight assistants were paid for 26 days of work done in

October–March 1627, making ready the Hall and the Great Chamber for thirteen plays. (*M.S.C.* vi. 122.)

MARCH

20 (Tu) On behalf of the King's men, Heminges paid Herbert £2 for a Lenten allowance. (vii. 4.)

1627

25 Easter Sunday.

APRIL

8 (Su) William Hawkins's *Apollo Shroving* entered S.R.

9 (M) Herbert issued a warrant to the musicians of the King's company. (*Herbert*, p. 46.)

10 (Tu) Jonson's *Poetaster* and Marston's *Antonio and Mellida* transferred S.R. Sir William Alexander's additions to, along with the former owner's part of, Sidney's *Arcadia*, which already contained *The Entertainment at Wanstead* (*The Lady of May*), transferred S.R.

11 (W) Heminges paid Herbert £5 for forbidding the Red Bull company to play Shakespeare's plays. (ii. 469.)

26 (Th) Thomas Newman's translations of two comedies by Terence, *The Andrian Woman* and *The Eunuch*, entered S.R. Probably in April or May royal livery was granted to fourteen members of the King's company. (i. 90.)

MAY

15 (Tu) Buckingham gave a farewell supper and a masque at York House for the King and Queen. (Birch, *The Court and Times of Charles I*, i. 224, 226; *C.S.P., Ven.*, 1626–8, p. 239.)

30 (W) Jonson's *Poetaster* and Marston's *Antonio and Mellida* transferred S.R. The anonymous *Edward IV*, Parts I and II, transferred S.R. The rights to previous owner's part, including Alexander's additions, in Sidney's *Arcadia*, which contained *The Entertainment at Wanstead* (*The Lady of May*), transferred S.R.

JUNE

6 (W) Herbert licensed Massinger's *The Judge* for the King's company. (iv. 793.)

19 (Tu) *or* 19 (Tu) ⟨ ⟩ 7 July (Sa) Bills for players and Dorothy Jaggard's rights to Shakespeare's plays transferred S.R.

Walter Alexander and eight assistants were paid for four days of work done in April–June, making ready the Great Hall for two plays, and for two days of work done in April–June, making ready the Banqueting House for the King and Queen to see the bear-baiting. (*M.S.C.* vi. 122.)

JULY

5 (Th) Herbert licensed Massinger's *The Great Duke of Florence* for the Queen's company. (iv. 786.)

17 (Tu) Herbert was granted £52 for lodging out of court for one year. (*Herbert*, p. 72.)

SEPTEMBER

29 (Sa) The King's company performed ten unnamed and undated plays at court between Michaelmas and 31 January 1627/8, presumably the first and last on these days. (i. 96; *M.S.C.* vi. 80.)

Walter Alexander and eight assistants were paid for two days of work done in August–September, making ready at Nonesuch for a play. (*M.S.C.* vi. 122.) In the autumn Thomas Randolph's *Salting* was probably acted at Trinity College, Cambridge. (v. 991–3.)

OCTOBER

29 (M) The Lord Mayor's Show for Sir Hugh Hammersley, haberdasher: a lost pageant by Thomas Dekker, was performed. (*M.S.C.* iii. 111–12.)

NOVEMBER

7 (W) Henry (John?) Reynolds's translation of Tasso's *Aminta* entered S.R.

On unspecified days in November two plays were performed in the Banqueting House, for which Clement Kinnersley and his men were paid for making ready. (*M.S.C.* ii. 348.)

DECEMBER

3 (M) Middleton's *The Family of Love*, Day's *Humour out of Breath*, Middleton and Rowley's *A Fair Quarrel*, and Jo. Cooke's *Greenes Tu Quoque* transferred S.R.

13 (Th) Henry Condell, player, made his will, with theatrical legacies. (ii. 640–2.) William Vincent and company were granted a licence to exhibit legerdemain and acrobatics. (ii. 613.)

29 (Sa) Henry Condell was buried at St. Mary, Aldermanbury. (ii. 412.)
Clement Kinnersley and his men were paid for work done in December and January 1627/8, taking down stuff and laying it up five different times for plays during the Christmas holidays. (*M.S.C.* ii. 348.)

Plays published in 1627

William Hawkins, *Apollo Shroving*;
Thomas Newman, *The Two First Comedies of Terence*, including *The Andrian Woman* and *The Eunuch*;
Philip Sidney, *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*) (also 1628).

1627/28

JANUARY

6 (Su) A 'running masque which is not of above six days' conception' was planned for performance at court on this day (*C.S.P.*, *Dom.*, 1627–8, p. 502), but it was apparently not presented. (Reyher, *Les Masques Anglais*, p. 529.)

9 (W) Six plays by John Lyly entered S.R. by Stationers' Court order: *Campaspe, Sappho and Phao, Galathea, Endymion, Midas*, and *Mother Bombie*.

31 (Th) One of the ten unnamed plays performed by the King's men at court between Michaelmas and 31 January was presumably acted on this day. (*M.S.C.* ii. 346; vi. 80.)

FEBRUARY

2 (Sa) An unknown play was acted at court on Candlemas night. (*M.S.C.* ii. 348.)

24 (Su) ⟨ ⟩ 26 (Tu) There is no record of any masque during Shrovetide, but on 12 January (Sa) Mead wrote Stuteville about a proposed Shrovetide masque at the Temple and a King's great masque by a hundred actors in the Banqueting House. (Birch, *The Court and Times of Charles I*, i. 312.) A warrant of 11 February (M) provided for payment of £600 to Edmund Taverner for the expense of a masque to be presented shortly before the King at Whitehall. (*C.S.P.*, *Dom.*, 1627–8, p. 556.) The King was apparently at Newmarket during Shrovetide. (Steele, *Plays and Masques at Court*, pp. 236–7.) The Declared Accounts of the Office of Works for 1 October 1627 (M) ⟨ ⟩ 30 September 1628 (Tu) provide

for extensive expenditures for the new masque intended to have been performed at Whitehall. (P.R.O. E 351/3261.)

26 Shrove Tuesday.

27 (W) Robert Gomersall's *The Tragedy of Lodovick Sforza, Duke of Milan* entered S.R.

MARCH

1 (Sa) Beaumont and Fletcher's *A King and No King* and *Philaster*, along with Shakespeare's *Othello*, transferred S.R.

3 (M) Thomas Vincent's *Paria* was performed before King Charles at Trinity College, Cambridge. (v. 1232–3.)

17 (M) The King, with the Nobility and Clergy, rode in great state from Whitehall to Parliament House to open Parliament. (Stow, *Annales* [1631], sig. $4M_5$.)

18 (Tu) Book VI of Sidney's *Arcadia*, which already contained *The Entertainment at Wanstead* (*The Lady of May*), entered S.R.

1628

APRIL

13 Easter Sunday.

15 (Tu) Henry Shirley's lost play, *The Dumb Bawd of Venice*, was performed before the King by the King's company. (v. 1059; *M.S.C.* vi. 80–81.)

MAY

6 (Tu) Herbert licensed Massinger's *The Honour of Women*. (iv. 790.)

21 (W) Day's *Humour out of Breath*, Middleton and Rowley's *A Fair Quarrel*, and Cooke's *Greenes Tu Quoque* transferred S.R.

25 (Su) Herbert made an agreement with the King's company that they should give him the benefit of two days each year—one in summer, the other in winter—to be taken out of the second day of a revival, at his choice; the housekeepers to give their shares also, their daily charge only deducted. (i. 23.) This day he recorded his first payment. The play is unnamed. (i. 24.)

JUNE

A bear-baiting was watched by the King and Queen from the Banqueting House on an unspecified day in June. (*M.S.C.* ii. 349.)

13 (F) On leaving a play at the Fortune theatre Dr. Lambe was assaulted by a mob and later beaten and stoned to death. (i. 266–8.)

30 (M) A warrant was issued to swear ten Queen of Bohemia's players as Grooms of the King's Chamber. (i. 188.)

JULY

17 (Th) A warrant was issued to prepare a King's bill for the Lady Elizabeth's players to play in London and elsewhere. (i. 189.)

AUGUST

5 (Tu) The Duke of Buckingham saw a performance of *Henry VIII* at the Globe. (i. 22–23.)

6 (W) The Duke of Buckingham saw *The Rape of Lucrece* at the Cockpit. (i. 253.)

23 (Sa) The Duke of Buckingham was assassinated at Portsmouth. (Stow, *Annales* [1631], sig. $4M_5^v$.)

SEPTEMBER

Jonson was appointed Chronologer to the City of London during this month. (iv. 611.)

29 (M) The King's men performed sixteen unnamed and undated plays at court between Michaelmas and 10 January 1628/9, presumably the first and last on these dates. (*M.S.C.* vi. 81.) But L.C. 5/132, p. 99, gives the period as Christmas to Candlemas.

OCTOBER

3 (F) Herbert licensed James Shirley's *The Witty Fair One* for performance. (v. 1166.)

29 (W) The Lord Mayor's Show for Sir Richard Deane, skinner: Dekker's *Britannia's Honour* was performed. (iii. 248, and *M.S.C.* iii. 112–14.)

NOVEMBER

6 (Th) Jonson's *Poetaster*, Marston's *Antonio and Mellida*, and the anonymous *Edward IV*, Parts I and II, transferred S.R. Also, part of Sidney's *Arcadia*, including Alexander's additions, transferred S.R.

22 (Sa) Herbert recorded the second day of a revival of Fletcher's *The Custom of the Country* at Blackfriars. (i. 23–24.)

24 (M) Herbert licensed Ford's *The Lover's Melancholy* for performance at Blackfriars. (iii. 449.) The Lord Chamberlain ordered Heminges to garnishee the dividends of Richard Sharpe. (i. 22.)

29 (Sa) John Felton was hanged at Tyburn for the murder of Buckingham. (Stow, *Annales* [1631], sig. $4M_5^v$.)

DECEMBER

8 (M) Fletcher's *The Faithful Shepherdess* transferred S.R.

14 (Su) On the complaint of John Heminges, business manager of the King's company, the Lord Chamberlain issued a warrant for the arrest of Ambrose Beeland and Henry Wilson, musicians and attendants of the King's company. (*M.S.C.* ii. 348.)

The King's company performed sixteen unnamed and undated plays at court between Christmas and Candlemas 1628/9 (i. 96); another warrant gives the period as Michaelmas to 10 January. (*M.S.C.* vi. 81.) The Declared Accounts of the Office of Works for 1 October 1628 (W) ⟨ ⟩ 30 September 1629 (W) provide payment for making ready the Banqueting House, Great Chamber, and the Hall at Whitehall, with setting up degrees, and making a great footpace there. (P.R.O. E 351/3262.) Thomas May's *The Tragedy of Julia Agrippina* was acted during 1628. (iv. 838.)

Plays published in 1628

Francis Beaumont and John Fletcher, *Philaster* (Q3);
Thomas Dekker, *Britannia's Honour*;
Robert Gomersall, *The Tragedy of Lodovick Sforza, Duke of Milan* (1st edn.);
Christopher Marlowe, *Doctor Faustus* (8th edn.);
Henry (John?) Reynolds, translation of Tasso's *Aminta;*
Philip Sidney, *Arcadia,* containing *The Entertainment at Wanstead* (*The Lady of May*) (also in 1627).

1628/29

JANUARY

10 (Sa) John Bugge was sworn a Groom of the Chamber as one of the Queen of Bohemia's players. (i. 190.) The King's company performed sixteen unnamed and undated plays at court between Michaelmas and 10 January, presumably the last on

this day (*M.S.C.* vi. 81); but another warrant gives the period as Christmas to Candlemas. (i. 96.)

19 (M) Jonson's *The New Inn* was licensed by Herbert for performance at Blackfriars. (iv. 622.)

FEBRUARY

9 (M) Herbert licensed Brome's *The Lovesick Maid* for the King's company, acted with extraordinary success at the Blackfriars. (iii. 77–78.)

17 Shrove Tuesday.

1629

APRIL

5 Easter Sunday.

6 (M) Richard Brome's *The Lovesick Maid* was acted at court by the King's company. (iii. 78.)

26 (Su) Eleven Knights of the Garter, each with fifty men in livery, were honourably entertained and feasted by the Lord Mayor. (Stow, *Annales* [1631], sig. $4M_5^v$.)

MAY

6 (W) Royal livery was granted to fourteen members of the King's company. (i. 90.)

13 (W) Herbert licensed a new act in an unnamed old play. (*Herbert*, p. 32.)

24 (Su) ⟨ ⟩ 30 (Sa) Bear-baiting and bull-baiting were presented before the King and Queen at Whitehall. (*M.S.C.* vi. 84.)

JUNE

2 (Tu) Ford's *The Lover's Melancholy* entered S.R.

8 (M) Herbert licensed Massinger's *The Picture* for the King's company. (iv. 809.)

19 (F) Livery allowances were made to Christopher Beeston for fourteen members of the Queen Henrietta's company. (i. 223.)

JULY

2 (Th) Thomas Seabrooke, John Daunce, and Thomas Barnes were sworn Grooms of the Chamber as Queen of Bohemia's players. (i. 190.)

6 (M) William Blagrave and Richard Gunnell leased ground at Salisbury Court from the Earl of Dorset for a playhouse. (vi. 87–89.)

21 (Tu) Herbert recorded receipts from the second day of a revival of Fletcher's *The Prophetess* at the Globe. (i. 23–24.)

22 (W) Herbert licensed Davenant's *The Colonel* (*The Siege*?) for performance. (iii. 215.)

29 (W) Herbert licensed Brome's *The Northern Lass* as acted by the King's company. (iii. 81.)

SEPTEMBER

18 (F) William Perry was granted a commission to assemble an acting company to be called 'His Majesty's servants' for the city of York. (i. 271.)

24 (Th) Stubbe's *Fraus Honesta* was performed again at Trinity College, Cambridge, before Lord Holland and the French Ambassador. (v. 1197.)

27 (Su) *or* 25 September 1631 (Su) A play, perhaps *A Midsummer Night's Dream*, was performed before John Williams, Bishop of Lincoln, and his guests, probably at Buckden Palace, near Huntingdon. (Chambers, *Shakespeare*, ii. 348–9.)

29 (Tu) An unknown comedy was expected to be acted before the King at Hampton Court. (*M.S.C.* ii. 351.)

OCTOBER

Ten plays were presented at court before the King and Queen by Queen Henrietta's company 'between October 1629 and February following', for which Anthony Turner was payee. (i. 249; *M.S.C.* vi. 81.) The Declared Accounts of the Office of Works for 1 October 1629 (Th) ⟨ ⟩ 30 September 1630 (Th) provide payment for considerable work on the Cockpit at Whitehall. (P.R.O. E 351/3263; vi. 271–2.)

2 (F) Herbert licensed Davenant's *The Just Italian* for performance at Blackfriars. (iii. 204.)

12 (M) The anonymous *Wily Beguiled* transferred S.R.

20 (Tu) A French company with actresses is said to have been received with hostility by an audience at Blackfriars (i. 25; Birch, *The Court and Times of Charles I*, i. 418); but the performance may have been 7 November (Sa). (See also vi. 225–7.)

27 (Tu) Beaumont and Fletcher's *The Maid's Tragedy* transferred S.R.

29 (Th) The Lord Mayor's Show for Sir James Campbell, ironmonger: Dekker's *London's Tempe, or the Field of Happiness*, was performed. (iii. 256, and *M.S.C.* iii. 114–19.)

NOVEMBER

3 (Tu) Herbert licensed Massinger's *Minerva's Sacrifice* for the King's company. (iv. 799.) He also licensed James Shirley's *The Faithful Servant* (*The Grateful Servant*) for performance. (v. 1114.)

4 (W) Herbert licensed a French company to play a farce at the Blackfriars. (i. 25.)

7 (Sa) A French company with actresses is said to have been received with hostility by an audience at Blackfriars. (i. 25.) A letter from Mead to Stuteville would appear to date the performance 20 October (Tu). (Birch, *The Court and Times of Charles I*, i. 418.) (See also vi. 225–7.)

13 (F) Drue's *The Duchess of Suffolk* entered S.R.

22 (Su) Herbert allowed a French company at the Red Bull. (i. 272.) He recorded his receipts from the second day of a revival of *Othello* at Blackfriars. (i. 23–24.)

DECEMBER

14 (M) Herbert licensed the French company to play one afternoon at the Fortune. (*Herbert*, p. 59.)

20 (Su) Book VI of Sidney's *Arcadia* entered S.R.

Christmas. The King's company performed twelve unnamed and undated plays at court before the King, according to a warrant of 22 March 1629/30 naming Ellyardt Swanston as payee. (i. 96; *M.S.C.* vi. 81.) Another warrant, dated 3 April 1630, names John Heminges as payee. (*M.S.C.* ii. 352.) Presumably one of the twelve was at Somerset House, where the Surveyor was ordered to erect a stage and scene, according to a warrant of 8 December. (*M.S.C.* ii. 351.)

An unknown masque of uncertain date was supposed to be performed at court in 1629–30. (Reyher, *Les Masques Anglais*, p. 529.)

Plays published in 1629

Anonymous, *Wine, Beer, and Ale* (Q1);
Lodowick Carlell, *The Deserving Favourite* (1st edn.);
William Davenant, *Albovine, King of the Lombards*;
Thomas Dekker, *London's Tempe, or The Field of Happiness* (?);
John Fletcher, *The Faithful Shepherdess* (Q2);

John Ford, *The Lover's Melancholy*;
Philip Massinger, *The Roman Actor*;
William Shakespeare, *Richard III* (Q7—8th edn.);
James Shirley, *The Wedding* (Q1);
Philip Sidney, *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*) (reissue of 1627–1628 edn.);
George Wilkins, *The Miseries of Enforced Marriage* (Q3).

1629/30

JANUARY

1 (F) Davenant's *The Colonel* (*The Siege*?) entered S.R.
10 (Su) Davenant's *The Cruel Brother* and *The Just Italian* entered S.R.
29 (F) Edward Sharpham's *Cupid's Whirligig*, Middleton's *Michaelmas Term*, Shakespeare's *The Merry Wives of Windsor*, and Middleton's *The Phoenix* transferred S.R.

FEBRUARY

9 Shrove Tuesday.
26 (F) James Shirley's *The Grateful Servant* and Chettle's *Hoffman* entered S.R.
27 (Sa) James Mabbe's translation of de Rojas's *The Spanish Bawd* entered S.R.
〉28 (Su) The Queen's company performed ten plays at court before the King and Queen between October 1629 and February 1629/30; Anthony Turner was named payee on a warrant of 4 July 1630. (*M.S.C.* vi. 81.) Another warrant, dated 5 July, gives neither the payee nor the fact that the King and Queen were present. (*M.S.C.* ii. 352.)

MARCH

22 (M) Massinger's *The Renegado, or The Gentleman of Venice* entered S.R.

1630

26 (F) Randolph's *Aristippus, or The Jovial Philosopher* and *The Conceited Pedlar* entered S.R.
28 Easter Sunday.

APRIL

8 (Th) Middleton's *A Chaste Maid in Cheapside* entered S.R., and Davenport's *The Pedlar* (lost?) transferred S.R.

16 (F) The anonymous *Pathomachia, or The Battle of the Affections, or Love's Loadstone* entered S.R.

17 (Sa) Herbert closed the theatres because of the plague. (ii. 657–8.)

MAY

29 (Sa) Prince Charles was born at St. James's. (Stow, *Annales* [1631], sig. $4M_6$.)

JUNE

27 (Su) Prince Charles was christened with all state, the Lord Mayor, etc., attending. (Stow, *Annales* [1631], sig. $4M_6$.)

29 (Tu) Dekker's *The Honest Whore,* Part II, entered S.R.

JULY

3 (Sa) Jonson's *Cynthia's Revels,* Middleton's *A Mad World, My Masters,* Jonson's *The Alchemist,* Jonson's *Epicoene,* and George Ruggle's *Ignoramus* transferred S.R.

20 (Tu) George Ruggle's *Ignoramus* transferred S.R.

AUGUST

2 (M) Thomas Tomkis's *Albumazar* and Heywood's *The Four Prentices of London, The Silver Age, The Golden Age,* and *The Iron Age* transferred S.R.

SEPTEMBER

13 (M) John Hacket's *Loyola* entered S.R.

20 (M) Because of the plague restraint, the King gave £100 to the King's players. (i. 26–27.)

30 (Th) Wilson's *The Inconstant Lady, or Better Late than Never* was performed by the King's company at Hampton Court. (v. 1271–2.) This was apparently the first of twenty-one plays acted by the King's company at court before the King and Queen in the period 30 September ⟨ ⟩ 21 February 1630/1 (M); it must be one of the four plays acted at Hampton Court during this period. (*M.S.C.* vi. 82 and ii. 354–5.)

OCTOBER

1 (F) ⟨ ⟩ 30 September 1631 (F) The Declared Accounts of the Office of Works for this period provide payment for sundry extraordinary works about the Cockpit and playhouse at Whitehall, as well as for work done in the summer of 1630 at the Cockpit and Whitehall. (P.R.O. E 351/3264.) (See vi. 272–3.)

3 (Su) The anonymous *Alphonsus, Emperor of Germany* was performed at court by the King's company. (v. 1286.)

9 (Sa) John Heminges, player, made his will, with theatrical legacies. (ii. 643–5.) A proclamation of 15 September (W) had provided for adjournment of the term in the period 9 October (Sa) ⟨ ⟩ 27 October (W), because of the plague. (Stow, *Annales* [1631], sig. $4M_6^v$.)

10 (Su) ⟨ ⟩ 20 February 1630/1 (Su) Sixteen plays were presented at court by Queen Henrietta's company, presumably on the days mentioned and fourteen others; three were at Hampton Court. (i. 249.) One warrant is dated 25 May 1631 (*M.S.C.* ii. 355), while another is dated 28 November 1631, and adds the information that the plays were presented before the King and Queen. (*M.S.C.* vi. 82.)

17 (Su) The King's company performed *A Midsummer Night's Dream* at Hampton Court. (i. 27.)

24 (Su) The King's company performed Fletcher's *The Custom of the Country* at Hampton Court. (iii. 324.)

29 (F) The Lord Mayor's Show for Sir Robert Ducy, merchant tailor, was supposed to be performed; Dekker had proposed a pageant to the company, but none was given. (*M.S.C.* iii. 120.)

NOVEMBER

5 (F) The anonymous *An Induction for the House* and Fletcher's *The Mad Lover* were performed by the King's men at the new Cockpit-in-Court, probably for the opening of that theatre. (v. 1353–4; iii. 374.)

7 (Su) Fletcher's *Rollo, or The Bloody Brother* was performed by the King's men at court. (iii. 401–2.)

8 (M) The anonymous *Sir John Oldcastle*, Part I; Shakespeare's *Titus Andronicus*, *Henry VI*, Part II, *Henry V*, and *Pericles*; and the anonymous *A Yorkshire Tragedy* transferred S.R. Dekker's *Match Me in London* entered S.R.

12 (F) The theatres reopened. (ii. 657–8.) Sometime later, 18 February 1630/31 (F) ⟨ ⟩ 10 June 1631 (F), the theatres were closed, owing to a renewal of the plague. (ii. 658–9.)

16 (Tu) The following Shakespeare plays transferred S.R.: *The Tempest*, *The Two Gentlemen of Verona*, *Measure for Measure*, *A Comedy of Errors*, *As You Like It*, *All's Well That Ends Well*, *Twelfth Night*, *The Winter's Tale*, *Henry VI*, Part III, *Henry VIII*, *Coriolanus*, *Timon of Athens*, *Julius Caesar*, *Macbeth*, *Antony and Cleopatra*, and *Cymbeline*.

19 (F) The King's company performed Jonson's *Volpone* at the Cockpit-in-Court. (i. 28.)

20 (Sa) An order was issued to William Allen for liveries for fourteen Queen Henrietta's men. (i. 226.)

25 (Th) Herbert licensed Randolph's *The Muses' Looking Glass, or The Entertainment*; the play seems to have been acted in the summer of 1630. (v. 986.)

26 (F) Herbert licensed Randolph's *Amyntas, or The Impossible Dowry* for the Children of the Revels. (v. 969.)

28 (Su) Ford's *Beauty in a Trance* was performed at Whitehall by the King's men. (iii. 438.)

30 (Tu) Fletcher's *Beggars' Bush* was performed at court by the King's men. (iii. 313.)

Randolph's *Praeludium* was performed at the reopening of the Salisbury Court theatre after the plague, probably in November 1630. (v. 989–90.)

DECEMBER

6 (M) Jonson's *Poetaster*, Marston's *Antonio and Mellida*, and the anonymous *Edward IV*, Parts I and II, transferred S.R. Sidney's *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*) and Alexander's additions, transferred S.R.

9 (Th) The King's company performed Beaumont and Fletcher's *The Maid's Tragedy* at the Cockpit-in-Court. (i. 28.)

13 (M) The King and Queen of Bohemia's players, restrained by the justices, were granted leave to play. (i. 260.)

14 (Tu) The King's company performed Beaumont and Fletcher's *Philaster* at the Cockpit-in-Court. (i. 28.)

26 (Su) The King's company performed Webster's *The Duchess of Malfi* at the Cockpit-in-Court. (i. 28.)

27 (M) The King's company performed Beaumont and Fletcher's *The Scornful Lady* at the Cockpit-in-Court. (i. 28.)

30 (Th) The King's company performed Fletcher's *The Chances* at the Cockpit-in-Court. (iii. 319.)

Plays published in 1630

Anonymous, *How a Man May Choose a Good Wife from a Bad* (Q6);

Anonymous, *Pathomachia, or The Battle of the Affections, or Love's Loadstone*;

Anonymous, *Wily Beguiled* (Q4);

Anonymous, *Wine, Beer, Ale, and Tobacco* (Q2);

Francis Beaumont and John Fletcher, *Cupid's Revenge* (Q2); *The Maid's Tragedy* (Q3); *The Scornful Lady* (Q3);

William Davenant, *The Cruel Brother*; *The Just Italian*;

Thomas Dekker, *The Honest Whore*, Part II;
Robert Greene, *Friar Bacon and Friar Bungay* (Q2);
Thomas Heywood, *The Rape of Lucrece* (Q4);
Barton Holyday, *Technogamia, or The Marriages of the Arts* (Q2);
Philip Massinger, *The Picture*; *The Renegado, or The Gentleman of Venice*;
Thomas Middleton, *A Chaste Maid in Cheapside*; *Michaelmas Term* (Q2); *The Phoenix* (Q2);
Thomas Randolph, *Aristippus, or The Jovial Philosopher* (Q1, Q2, Q3, and possibly the Dublin Q4); *The Conceited Pedlar* (Q1, Q2, Q3, and possibly the Dublin Q4);
George Ruggle, *Ignoramus* (two edns.);
William Shakespeare, *The Merry Wives of Windsor* (Q3—4th edn.); *Othello* (Q2—3rd edn.); *Pericles* (Q5);
Edward Sharpham, *Cupid's Whirligig* (Q4);
James Shirley, *The Grateful Servant* (Q1).

1630/31

JANUARY

6 (Th) The King's company presented *Sir John Oldcastle*, Part I, at the Cockpit-in-Court. (i. 28.)

9 (Su) Jonson and Jones's masque, *Love's Triumph through Callipolis*, was performed by the King and others for the court. (iv. 652.) The preparations for the masques at Whitehall, as well as other items concerning building the Cockpit in the Declared Accounts of the Office of Works for the period 1 October 1630 (F) 〈 〉 30 September 1631 (F), apparently include the masques of 9 January and 22 February (Tu). (P.R.O. E 351/3264.)

11 (Tu) Herbert refused to license Massinger's play, later titled *Believe as You List*. (iv. 762.)

FEBRUARY

3 (Th) Massinger and Field's *The Fatal Dowry* was performed at court by the King's company. (iv. 783.)

9 (W) Edward Forsett's (?) Latin comedy, *Pedantius*, entered S.R.

?10 (Th) Middleton and Dekker's *The Roaring Girl*, Webster's *The White Devil*, and Marston and Barkstead's *The Insatiate Countess* transferred S.R. The King's company presented Beaumont and Fletcher's *A King and No King* at the Cockpit-in-Court. (i. 28.)

15 (Tu) The King's company presented *The Merry Devil of Edmonton* at the Cockpit-in-Court. (i. 28.)

17 (Th) The King's company performed *Every Man in his Humour* at the Cockpit-in-Court. (i. 28.)

18 (F) Herbert granted John Lowin a licence for a Dutch vaulter to perform at their 'house[s ?]'. Probably only Globe intended. (vi. 194 n. 4.) On the same day he recorded his receipts at the second day of a revival of *Every Man in His Humour* at Blackfriars. (i. 24.)

20 (Su) One of the sixteen unknown plays acted by Queen Henrietta's players at court in the period 10 October 1630 (Su) ⟨ ⟩ 20 February 1630/1 was presumably performed on this day. (*M.S.C.* ii. 355 and vi. 82.)

21 (M) The King's men presented Fletcher's *Rollo, or The Bloody Brother* at the Cockpit-in-Court during the daytime. (i. 28; iii. 402; *M.S.C.* ii. 354–5.) This was apparently the last of twenty-one plays acted before the King and Queen at court by the King's company in the period 30 September 1630 (Th) ⟨ ⟩ 21 February 1630/1 (*M.S.C.* vi. 82); the names and dates of performance of all twenty-one plays are known. (i. 96.)

22 Shrove Tuesday. Jonson's masque *Chloridia* was performed at court by the Queen and her ladies. (iv. 636–8.) The preparations for the masque on 9 January would appear to apply to this performance as well.

25 (F) James Shirley's *The School of Compliment, or Love Tricks* entered S.R.

MARCH

11 (F) Herbert licensed Massinger's *The Emperor of the East* for the King's company. (iv. 778.)

1631

APRIL

2 (Sa) George Ruggle's *Ignoramus* transferred S.R.

10 Easter Sunday.

17 (Su) Jonson's *The New Inn* entered S.R.

25 (M) Phineas Fletcher's *Sicelides*, which had been acted at King's College, Cambridge, in 1615, entered S.R.

27 (W) Royal livery was granted to fourteen members of the King's company. (i. 90.)

MAY

3 (Tu) Knevet's *Rhodon and Iris* was performed at the Florists' Feast in Norwich. (iv. 715.) (See 12 November.)

4 (W) Herbert licensed James Shirley's *The Traitor* for performance. (v. 1150.)

6 (F) Herbert licensed Massinger's *Believe as You List* for performance. (iv. 762.)

16 (M) Dekker's *The Noble Soldier* and *The Wonder of a Kingdom* entered S.R.

17 (Tu) Herbert licensed James Shirley's *The Duke* (*The Humorous Courtier*) for performance. (v. 1120.)

18 (W) Chapman's *Caesar and Pompey* entered S.R.

30 (M) ⟨ ⟩ 4 June (Sa) Bear-baiting and bull-baiting were presented before the King and Queen at Greenwich in Whitsun week. (*M.S.C.* vi. 82.)

JUNE

⟩ 10 (F) The King's men performed *Pericles* at the Globe. (ii. 375.)

10 (F) Herbert received a gratuity from the King's men for allowing them to resume playing after plague-closing. (ii. 375.)

12 (Su) Herbert recorded his receipts at the second day of a revival of *Richard II* at the Globe. (i. 23–24.)

13 (M) Herbert licensed Massinger's *The Unfortunate Piety* for the King's company. (iv. 820.)

16 (Th) Heywood's *The Fair Maid of the West, or A Girl Worth Gold*, Parts I and II, entered S.R.

22 (W) John Mason's *The Turk* transferred S.R.

SEPTEMBER

7 (W) Thomas Goffe's *The Courageous Turk, or Amurath the First* and *The Raging Turk, or Bajazet the Second* entered S.R. Jonson's *The Staple of News* transferred S.R.

25 (Su) *or* 27 September 1629 (Su) A play, perhaps *A Midsummer Night's Dream*, was performed before John Williams, Bishop of Lincoln, and his guests, probably at Buckden Palace near Huntingdon. (Chambers, *Shakespeare*, ii. 348–9.)

28 (W) Stubbe's *Fraus Honesta* entered S.R.

OCTOBER

18 (Tu) A warrant was issued for the arrest of John Platt, a constable at Ware, for forbidding players to show there. (*M.S.C.* ii. 355.)

29 (Sa) The Lord Mayor's Show for Sir George Whitmore, haberdasher: Heywood's *London's Jus Honorarium* was performed. (iv. 578, and *M.S.C.* iii. 120–1.)
Nine plays were presented at court by Queen Henrietta's company, one at Hampton Court, in 'October &c.' (i. 249.)

NOVEMBER

12 (Sa) 'A Flora Show at Norwich', probably Knevet's *Rhodon and Iris* of 3 May, entered S.R. (iv. 715.)
14 (M) Herbert licensed James Shirley's *Love's Cruelty* for performance. (v. 1129.)
19 (Sa) Massinger's *The Emperor of the East* entered S.R.
24 (Th) William Rowley's *A New Wonder, A Woman Never Vext* entered S.R.
28 (M) John Atkins was granted permission to sue four members of the King and Queen of Bohemias company. (i. 261.)

DECEMBER

1 (Th) Herbert recorded his receipts at the second day of a revival of *The Alchemist* at Blackfriars. (i. 23–24.)
Andrew Cane and others were licensed as Prince Charles's (II) company, to perform at the Salisbury Court theatre, sometime in December. (i. 302.) In this month also Marmion's *Holland's Leaguer* was acted six successive days at Salisbury Court. (iv. 745–6.)
Christmas Season. The King's company performed eleven unnamed plays before the King, one of which was at Hampton Court. (i. 97; *M.S.C.* ii. 358.)
Sometime in 1631 the churchwardens and constables at Blackfriars petitioned the Bishop of London for suppression of the Blackfriars theatre. (vi. 24–25.) A warrant of 20 January 1634/5 provided for payment to the King's Revels' company for three unnamed and undated plays acted by them before the King at Whitehall in 1631. (i. 299; *M.S.C.* vi. 84.)

Plays published in 1631

Anonymous, *Fair Em* (Q2);
Anonymous, *The Merry Devil of Edmonton* (Q5);
Anonymous, *Mucedorus* (12th edn.);
Anonymous, *Pedantius* (by Edward Forsett?);
Francis Beaumont and John Fletcher, *A King and No King* (Q3);
George Chapman, *Caesar and Pompey* (Q1);
Henry Chettle, *Hoffman*;

Thomas Dekker, *Match Me in London*; *The Shoemakers' Holiday* (Q5);
Thomas Dekker and Philip Massinger, *The Virgin Martyr* (Q2);
Thomas Drue, *The Duchess of Suffolk*;
Phineas Fletcher, *Sicelides*;
Thomas Goffe, *The Raging Turk, or Bajazet the Second*;
William Haughton, *Englishmen for My Money, or A Woman Will Have Her Will* (Q3);
Thomas Heywood, *The Fair Maid of the West*, Parts I and II; *London's Jus Honorarium*;
Ben Jonson, *Chloridia* (dated 1630); *The New Inn*;
Ben Jonson, *The Works*, Vol. ii, containing *Bartholomew Fair*, *The Devil Is an Ass*, and *The Staple of News*;
Ben Jonson, *Love's Triumph through Callipolis* (dated 1630);
Ralph Knevet, *Rhodon and Iris*;
James Mabbe, *The Spanish Bawd*;
Christopher Marlowe, *Doctor Faustus* (9th edn.);
John Marston and William Barkstead, *The Insatiate Countess* (Q3—two issues);
Thomas May, *The Tragedy of Antigone, the Theban Princess*;
Thomas Randolph, *Aristippus* and *The Conceited Pedlar* (Q5);
William Shakespeare, *Love's Labour's Lost* (Q2—3rd edn.); *The Taming of the Shrew* (Q4—5th edn.);
Edward Sharpham, *The Fleir* (Q4);
James Shirley, *The School of Compliment, or Love Tricks* (Q1);
John Webster, *The White Devil* (Q2).

1631/32

JANUARY

8 (Su) Townshend's masque, *Albion's Triumph*, was performed at court. (v. 1227–8.) The Declared Accounts of the Office of Works for the period 1 October 1631 (Sa) ⟨ ⟩ 30 September 1632 (Su) provide payment for preparations in and about the Banqueting House at Whitehall in making a stage and fitting and preparing it for two masques by the King (8 January) and Queen (14 February). (P.R.O. E 351/3265.)

10 (Tu) Herbert licensed James Shirley's *The Changes, or Love in a Maze* for performance. (v. 1091.)

12 (Th) Lord Goring entertained the Queen with an unknown masque, perhaps by Davenant. (J. P. Feil, *Shakespeare Survey*, xi [1958], 108. Herbert, allowed an old play rewritten by Christopher Beeston. (iii. 17.)

16 (M) Massinger's *The Maid of Honour* entered S.R.
26 (Th) Marmion's *Holland's Leaguer* entered S.R.
26 (Th) *or* 27 (F) Sir Humphrey Mildmay saw a play. (ii. 674.)

FEBRUARY

9 (Th) James Shirley's *The Changes, or Love in a Maze* entered S.R.
14 Shrove Tuesday. Townshend's masque *Tempe Restored* was performed at Whitehall. (v. 1229.) (See 8 January for the preparations for the King's masque [8 January] and the Queen's masque [14 February].)

MARCH

19 (M) Peter Hausted's *The Rival Friends* was performed before the King and Queen at Trinity College, Cambridge. (iv. 534; J. P. Feil, *Shakespeare Survey*, xi [1958], 108.)
20 (Tu) Randolph's *The Jealous Lovers* was performed before the King and Queen at Trinity College, Cambridge. (v. 984; J. P. Feil, *Shakespeare Survey*, xi [1958], 108.)
24 (Sa) Brome's *The Northern Lass* entered S.R.

1632

30 (F) Massinger and Field's *The Fatal Dowry* entered S.R.

APRIL

1 Easter Sunday.
20 (F) Herbert licensed James Shirley's *Hyde Park* for performance. (v. 1122.)

MAY

3 (Th) The King's company acted twenty-three plays before the King at Hampton Court, Whitehall, and Denmark House in the period 3 May 1632 ⟨ ⟩ 3 March 1632/3 (Su). (*M.S.C.* ii. 360.) The first of these, apparently performed on this date, was probably the Lord Chamberlain's entertainment of the King and Queen at the Cockpit at Whitehall. (J. P. Feil, *Shakespeare Survey*, xi [1958], 109.)
9 (W) William Alabaster's Latin tragedy, *Roxana*, entered S.R.
10 (Th) ⟨ ⟩ 15 (Tu) Eleven members of Prince Charles's (II) company were sworn Grooms of the Chamber. (i. 303.)
25 (F) Herbert licensed Massinger's *The City Madam* for the King's company. (iv. 771.)

JUNE

1 (F) A warrant was issued to swear George Stutville a Groom of the Chamber as one of Prince Charles's (II) players. (ii. 581.)

13 (W) Peter Hausted's *The Rival Friends* entered S.R.

25 (M) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 674.)

SEPTEMBER

15 (Sa) John Pory noted that Ben Jonson had written *The Magnetic Lady*. (J. P. Feil, *Shakespeare Survey*, xi [1958], 109.) Pory also noted that the Queen and some of her ladies were practising Walter Montagu's *The Shepherd's Paradise* and were being coached daily by Joseph Taylor, the prime actor at the Globe. (J. P. Feil, *Shakespeare Survey*, xi [1958], 109.)

27 (Th) William Rowley's *All's Lost by Lust* entered S.R.

28 (F) ⟨ ⟩ 5 October (F) The Queen danced in a masque in a country village not far from London. (*C.S.P.*, *Ven.*, 1632–6, pp. 15–16.)

OCTOBER

12 (F) Herbert licensed Jonson's *The Magnetic Lady, or Humours Reconciled*. (iv. 619.)

?27 (Sa) John Pory remarked about the extreme length of Walter Montagu's *The Shepherd's Paradise*, intended for performance at Denmark House on the King's birthday on 19 November. (J. P. Feil, *Shakespeare Survey*, xi [1958], 109.)

29 (M) The Lord Mayor's Show for Sir Nicholas Raynton, haberdasher: Heywood's *Londini Artium et Scientiarum Scaturigo, or London's Fountain of Arts and Sciences*, was performed. (iv. 575–6; *M.S.C.* iii. 121–2.)

NOVEMBER

2 (F) The anonymous *The Costly Whore* entered S.R.

6 (Tu) Herbert records his receipts at the second day of a revival of Fletcher's *The Wild Goose Chase* at Blackfriars. (i. 23–24.)

9 (F) James Shirley's *A Contention for Honour and Riches* entered S.R.

10 (Sa) Massinger's *A New Way to Pay Old Debts* and Fulke Greville's *Works*, containing *Alaham* and *Mustapha*, entered S.R.

12 (M) Blagrave and Beeston petitioned the Lord Chamberlain for the return of a boy actor inveigled from them and employed at Blackfriars. (i. 35–36.)

15 (Th) The actors at Blackfriars were summoned before the Court of High Commission at Lambeth to answer charges of uttering the profanity contained in Jonson's new comedy, *The Magnetic Lady*. (J. P. Feil, *Shakespeare Survey*, xi [1958] 109.)

16 (F) Herbert licensed James Shirley's *The Ball* for performance by the Queen's company. (v. 1077.) A warrant was issued for the apprehension of John Jerome, gentleman; Roades, a stationer; and Booker, a sergeant-at-mace in London, upon the complaint of George Stutville, actor. (ii. 581.)

17 (Sa) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 675.)

18 (Su) Herbert recorded objections to the impersonation of recognizable court figures in James Shirley's *The Ball*. (v. 1077.)

20 (Tu) Marlowe's *The Jew of Malta* entered S.R.

30 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 675.)

The Queen's company acted fourteen unnamed and undated plays at court between November 1632 and February 1632/3. (i. 249; *M.S.C.* ii. 361 and vi. 82.) James Clegorne and six assistants were paid £67. 10*s*. 0*d*. for ninety days of work done in November–April 1633, making ready the Cockpit for twenty-nine plays; in preparing the Great Hall for the practising; and in preparing the New Year's Gift Chamber and the Hall for the Maundy. (*M.S.C.* vi. 123.)

DECEMBER

5 (W) An order for liveries was made to fourteen members of Queen Henrietta's company. (i. 229.)

10 (M) William Crome petitioned the Lord Chamberlain against six members of Prince Charles's (II) company. (ii. 392.)

19 (W) ⟨ ⟩ 22 (Sa) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 675.)

21 (F) William Crome's petition to sue six members of Prince Charles's (II) company was granted by the Lord Chamberlain. (ii. 392.)

Richard Brome's *Novella* was acted by the King's company at the Blackfriars sometime in 1632, according to the 1653 title-page. (iii. 84.) Also, his *Weeding of Covent Garden* was apparently acted in 1632. (iii. 89–91.)

Plays published in 1632

William Alabaster, *Roxana* (two edns.);

Richard Brome, *The Northern Lass* (Q1);
Thomas Goffe, *The Courageous Turk, or Amurath the First*;
Peter Hausted, *The Rival Friends*;
Thomas Heywood, *The Four Prentices of London* (Q2); *If You Know Not Me, You Know Nobody*, Part I (Q7); *The Iron Age*, Parts I (two issues) and II; *Londini Artium et Scientiarum Scaturigo, or London's Fountain of Arts and Sciences*;
John Lyly, *Six Court Comedies*, including *Endymion, Campaspe, Sappho and Phao, Galathea, Midas*, and *Mother Bombie* (two issues);
Shakerley Marmion, *Holland's Leaguer*;
John Mason, *The Turk* (*Muleasses the Turk*) (Q2);
Philip Massinger, *The Emperor of the East*; *The Maid of Honour* (Q—two issues);
Philip Massinger and Nathan Field, *The Fatal Dowry*;
Thomas Randolph, *The Jealous Lovers* (Q1);
Samuel Rowley, *When You See Me, You Know Me* (Q4);
William Rowley, *A New Wonder, a Woman Never Vext*;
William Shakespeare, *Henry IV*, Part I (Q8—9th edn.);
William Shakespeare, the Second Folio;
James Shirley, *The Changes, or Love in a Maze*;
Edmund Stubbe, *Fraus Honesta*;
Thomas Tomkis, *Lingua* (Q5);
Aurelian Townshend, *Albion's Triumph* (two issues—dated 1631); *Tempe Restored* (dated 1631).

1632/33

JANUARY

9 (W) The Queen performed in Montagu's pastoral, *The Shepherd's Paradise*, at Somerset House. (iv. 917–18.)

14 (M) The King's company was paid £2 by the Earl of Essex's servants, apparently for permitting them to perform Wilson's *The Corporal*. (v. 1270–1.) Herbert licensed James Shirley's *The Witty Fair One* for the press. (v. 1166.)

15 (Tu) James Shirley's *The Witty Fair One* and William Rowley's *A Match at Midnight* entered S.R.

16 (W) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 675.)

21 (M) Herbert licensed James Shirley's *The Bird in a Cage* (as *The Beauties*). (v. 1080.) Ford's *Love's Sacrifice* entered S.R.

22 (Tu) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 675.)

FEBRUARY

2 (Sa) A second performance of the Queen in Montagu's pastoral, *The Shepherd's Paradise*, was planned for this date. (iv. 918.)

27 (W) A warrant was issued for a licence to William Perry and his associates to act in York and elsewhere. (i. 273.)

About this month Nabbes's *Covent Garden* was performed at the Phoenix by Queen Henrietta's men. (iv. 932–4.) Between November 1632 and February 1632/3 the Queen's company acted fourteen plays at court before the King and Queen (*M.S.C.* vi. 82); these should be considered along with the preparations by James Clegorne and six assistants for twenty-nine plays between November 1632 and April 1633. (*M.S.C.* vi. 123.)

MARCH

3 (Su) The last of the twenty-three plays performed by the King's men before the King in the period 3 May 1632 (Th) ⟨ ⟩ 3 March 1632/3 was presumably acted on this day (*M.S.C.* ii. 360); these should be considered along with the preparations by James Clegorne and six assistants for twenty-nine plays between November 1632 and April 1633. (*M.S.C.* vi. 123.)

Sometime in March, William Heminges's *The Coursing of a Hare, or The Madcap* was performed at the Fortune theatre. (iv. 542.)

5 Shrove Tuesday. An unknown Queen's masque was performed 'in the public hall' (*C.S.P., Ven.*, 1632–6, p. 86); John Flower wrote that it was to be at Denmark House, where it probably was, in which case it may have been the second performance of Montagu's *The Shepherd's Paradise*. (J. P. Feil, *Shakespeare Survey*, xi [1958], 110.)

19 (Tu) James Shirley's *The Bird in a Cage* entered S.R.

1633

28 (Th) Ford's *The Broken Heart* entered S.R.

APRIL

15 (M) Royal livery was granted to fourteen members of the King's company (i. 90); John Honyman and John Thompson sworn Grooms of the Chamber as King's men. (ii. 477; 600.)

21 Easter Sunday.

27 (Sa) ⟨ ⟩ 27 April 1634 (M) The King's company acted twenty-two plays at court before the King. (*M.S.C.* ii. 373 and vi. 84.) James Clegorne and six assistants were paid £67. 10*s.* 0*d.* for ninety days of work done between November 1632 and April 1633 in making ready the Cockpit for twenty-nine plays; in preparing the Great Hall for the practising; and in preparing the New Year's Gift Chamber and the Hall for the Maundy. (*M.S.C.* vi. 123.)

MAY

4 (Sa) Beeston secured an additional term of nine years to his lease of the Cockpit and adjacent property, to run until 28 September 1656 (Su). (ii. 368.)

6 (M) Lowin and Taylor were given a Lord Chamberlain's warrant to draft, for the King's company, players from any other London troupe. (i. 34.)

7 (Tu) Herbert licensed Jonson's *A Tale of a Tub*, with deletions. (iv. 632.)

9 (Th) Markham and Sampson's *Herod and Antipater* transferred S.R.

11 (Sa) Herbert licensed Fletcher's *The Night Walker*, as revised by Shirley, for performance by the Queen's company. (iii. 384.)

14 (Tu) Sir Humphrey Mildmay saw a play. (ii. 675.)

16 (Th) Sir Humphrey Mildmay saw a play at the Globe. (ii. 675.)

21 (Tu) Jonson's *The King's Entertainment at Welbeck* (Nottinghamshire) was performed. (iv. 648–9.)

23 (Th) Sir Humphrey Mildmay saw Fletcher's *Rollo, or The Bloody Brother* at the Globe. (ii. 675.)

JUNE

6 (Th) Herbert recorded his receipts at the second day of a revival of an unnamed play at the Globe. (i. 23–24.) Sir Humphrey Mildmay saw 'a pretty & Merry Comedy' at the Phoenix. (ii. 675.)

8 (Sa) ⟨ ⟩ 10 (M) Sir Humphrey Mildmay saw a play at the Globe. (ii. 675.)

10 (M) ⟨ ⟩ 15 (Sa) Bear-baiting and bull-baiting were presented before the King at Whitsuntide. (*M.S.C.* vi. 84.)

15 (Sa) Marmion's *A Fine Companion* entered S.R.

27 (Th) Herbert licensed, with deletions, Mountfort's *The Launching of the Mary, or The Seaman's Honest Wife*, for performance. (iv. 923–4.)

JULY

3 (W) Herbert licensed James Shirley's *The Young Admiral* for performance, with a special approbation. (v. 1168.)

15 (M) Heywood's *The English Traveller* entered S.R.

18 (Th) Sir Humphrey Mildmay saw a play at the Globe. (ii. 675.)

AUGUST

1 (Th) Jasper Fisher's *Fuimus Troes, or The True Trojans* entered S.R., as acted at Magdalen College, Oxford.

3 (Sa) Markham and Sampson's *Herod and Antipater* transferred S.R.

15 (Th) Beeston, for Queen Henrietta's men, paid Herbert for the latter's interest in, as well as for his allowing alterations to, an old play, William Rowley's *Hymen's Holiday, or Cupid's Vagaries*. (v. 1023.)

SEPTEMBER

6 (F) *Il Pastor Fido*, translated by 'Dymock', transferred S.R.

OCTOBER

1 (Tu) The Prince's company acted three unnamed and undated plays before the King at court. (*M.S.C.* vi. 83.)

9 (W) The Privy Council appointed a committee to evaluate the Blackfriars theatre preparatory to abolition. (vi. 27.)

18 (F) Herbert ordered the King's company to suppress *The Tamer Tamed* at Blackfriars. (i. 37.) The King's company acted Beaumont and Fletcher's *The Scornful Lady* at Blackfriars. (i. 37.)

19 (Sa) Herbert purged the prompt copy of *The Tamer Tamed* of oaths, profaneness, and ribaldry. (i. 37.)

24 (Th) In a petition to the Court of High Commission the King's company admitted that Sir Henry Herbert was not responsible for the inclusion of offensive oaths in Jonson's *The Magnetic Lady*. (iv. 619.) The following plays transferred S.R.: the anonymous *The Tragedy of Nero* (*Piso's Conspiracy*), Dekker and Massinger's *The Virgin Martyr*, May's *The Heir*, Beaumont and Fletcher's *Cupid's Revenge*, Beaumont and Fletcher's *The Scornful Lady*, and W. Smith's *The Hector of Germany, or The Palsgrave*.

29 (Tu) The Lord Mayor's Show for Sir Ralph Freeman, clothworker: Heywood's *Londini Emporia, or London's Mercatura*, was performed. (iv. 576.)

30 (W) The King's men agreed to pay the Master of the Revels gratuities of £10 every Christmas and £10 every midsummer; this agreement superseded the old one of 25 May 1628. (*Herbert*, p. 44.)

31 (Th) Herbert licensed Massinger's *The Guardian* for the King's company. (iv. 789.)

During October the Salisbury Court company was enjoined by Herbert from playing *The City Shuffler*, Part II. (v. 1309.)

NOVEMBER

11 (M) Herbert licensed James Shirley's *The Gamester* for performance. (v. 1110.)

16 (Sa) The King's company performed *Richard III* for the King and Queen at St. James's. (*Herbert*, p. 53.)

19 (Tu) James Shirley's *The Young Admiral* was performed by the Queen's company for the court at St. James's. (v. 1168.)

20 (W) The King's men evaluated Blackfriars at £21,000, while the commissioners evaluated it at £3,000. (vi. 27–28.) The Privy Council ordered coaches to park no nearer Blackfriars than St. Paul's churchyard or the Fleet Street Conduit. (vi. 29.)

23 (Sa) Herbert allowed, with some reformations, Fletcher's old play, *The Loyal Subject*. (iii. 370.)

26 (Tu) Shakespeare's *The Taming of the Shrew* was performed at St. James's. (*Herbert*, p. 53.)

28 (Th) Fletcher's *The Tamer Tamed* was performed at St. James's. (*Herbert*, p. 53.)

DECEMBER

9 (M) Dekker's *The Noble Soldier* re-entered S.R.

10 (Tu) The King's men performed Fletcher's *The Loyal Subject* at court. (iii. 370.)

16 (M) Queen Henrietta's men performed William Rowley's *Hymen's Holiday, or Cupid's Vagaries* at Whitehall. (v. 1023.)

29 (Su) The Privy Council ordered that coaches might park within Blackfriars gate. (vi. 30.)

Sometime in 1633 Sir Matthew Brend unsuccessfully attempted to cancel the extension of the lease on the Globe to the King's company. (i. 30.) Bulstrode Whitelocke's *Coranto* was frequently played by musicians at Blackfriars during 1633. (i. 40.) Nabbes's *Tottenham Court* was acted at Salisbury Court theatre sometime in 1633. (iv. 940–2.) Seven plays (five known and two unknown) were presented at court by Queen

Henrietta's company before 25 March 1634. (i. 249; *M.S.C.* vi. 84.)

Plays published in 1633

Anonymous, *Arden of Feversham* (Q3);
Anonymous, *The Costly Whore*;
Anonymous, *The Tragedy of Nero* (*Piso's Conspiracy*) (Q2);
John Day, *The Isle of Gulls* (Q2);
William Drummond, *The Entertainment of King Charles at Edinburgh*;
'Dymock', translation of *Il Pastor Fido* (2nd edn.);
Jasper Fisher, *Fuimus Troes, or The True Trojans*;
John Ford, *The Broken Heart*; *Love's Sacrifice*; *'Tis Pity She's a Whore* (two issues);
Thomas Goffe, *The Tragedy of Orestes*;
Robert Gomersall, *Poems*, including *The Tragedy of Lodovick Sforza, Duke of Milan* (2nd edn.);
Fulke Greville, *The Works*, including *Alaham* and *Mustapha*;
Peter Hausted, *Senile Odium*;
Thomas Heywood, *The English Traveller*; *If You Know Not Me, You Know Nobody*, Part II (Q4); *Londini Emporia, or London's Mercatura*;
Thomas Kyd, *The Spanish Tragedy* (10th edn.);
Gervase Markham, *The Dumb Knight* (Q2);
Christopher Marlowe, *The Jew of Malta*;
Shakerley Marmion, *A Fine Companion*;
John Marston, *The Works*, including *Antonio and Mellida, Antonio's Revenge, The Wonder of Women, What You Will, Parasitaster*, and *The Dutch Courtesan* (two issues);
Philip Massinger, *A New Way to Pay Old Debts*;
Thomas May, *The Heir* (Q2);
William Rowley, *All's Lost by Lust*; *A Match at Midnight*;
James Shirley, *The Bird in a Cage*; *A Contention for Honour and Riches*; *The Wedding* (Q2); *The Witty Fair One*;
Philip Sidney, *Arcadia*, including *The Entertainment at Wanstead* (*The Lady of May*).

1633/34

JANUARY

1 (W) The King's company performed Shakespeare's *Cymbeline* at court. (*Herbert*, p. 53.)

2 (Th) Markham and Sampson's *Herod and Antipater* reassigned S.R.

6 (M) The King's company performed Fletcher's *The Faithful Shepherdess* at Denmark House. (*Herbert*, p. 53.)

9 (Th) The King examined Herbert's deletions in *The Wits* and allowed minor oaths to stand, while he approved the greater part of Herbert's reformations. (iii. 222.)

10 (F) Herbert returned to Davenant the playbook of *The Wits* corrected by the King. (iii. 222.)

12 (Su) The King's company performed Massinger's *The Guardian* at court. (iv. 789.)

14 (Tu) The Queen's company performed Jonson's *A Tale of a Tub* at court. (iv. 633.) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 675.)

16 (Th) The King's company performed Shakespeare's *The Winter's Tale* at court. (*Herbert*, p. 54.)

19 (Su) Herbert licensed Davenant's *The Wits* for performance at Blackfriars. (iii. 223.)

21 (Tu) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 675.)

22 (W) Sir Humphrey Mildmay saw Davenant's *The Wits* at Blackfriars. (ii. 675.)

24 (F) James Shirley's *The Triumph of Peace* entered S.R., as it was to be presented before the King at Whitehall on the following 3 February (M).

27 (M) Sir Humphrey Mildmay saw a new play at an unnamed London theatre. (ii. 675.)

28 (Tu) Davenant's *The Wits* was performed at court. (iii. 223.)

30 (Th) Fletcher's *The Night Walker*, revised by Shirley, was performed at court. (iii. 384.)

FEBRUARY

3 (M) Sir Humphrey Mildmay saw the procession of Shirley's masque, *The Triumph of Peace*, in the Strand. (ii. 675.) The gentlemen of the Inns of Court presented James Shirley's masque, *The Triumph of Peace*, at court before the King and Queen. (v. 1156–60.)

6 (Th) James Shirley's *The Gamester*, written from a plot by the King, was performed at court and well liked. (v. 1110.) Sir Humphrey Mildmay saw Shirley's *The Gamester* at Whitehall. (ii. 675.)

7 (F) Sir Humphrey Mildmay saw an unnamed play at Blackfriars. (ii. 675.)

13 (Th) James Shirley's masque, *The Triumph of Peace*, was performed a second time before the King and Queen at the Merchant Tailors' Hall in London. (v. 1158.) Sir Humphrey Mildmay noted the performance. (ii. 676.)

18 Shrove Tuesday. Carew's *Coelum Britannicum* was acted at court. (iii. 107–8.) Sir Humphrey Mildmay saw Carew's masque performed at Whitehall and, apparently, he purchased the text. (ii. 676.)

24 (M) Ford's *Perkin Warbeck* entered S.R.

MARCH

20 (Th) Sir Humphrey Mildmay went to 'a base play' at the Phoenix. (ii. 676.)

In addition to the five named and dated plays given by Queen Henrietta's men at court (i. 249), they gave two unnamed and undated plays not later than 24 March 1633/4. (*M.S.C.* vi. 84.)

1634

APRIL

6 Easter Sunday.

7 (M) The King's company performed Chapman's *Bussy d'Ambois* for the court. (*Herbert*, p. 55.)

8 (Tu) Shakespeare and Fletcher's *The Two Noble Kinsmen* entered S.R. The King's company performed 'The Pastoral', probably Fletcher's *The Faithful Shepherdess*, at the Cockpit-in-Court. (*Herbert*, p. 55.)

17 (Th) *Bellum Grammaticale*, a Latin play by 'Master Spense', entered S.R.

〉27 (Su) In addition to the eleven named and dated plays (i. 97), the King's men performed eleven others before the King and Queen at court between 27 April 1633 (Sa) and this date. (*M.S.C.* ii. 373 and vi. 84.)

MAY

1 (Th) Sir Humphrey Mildmay saw a new play, Carlell's *The Spartan Lady*. (iii. 124.)

7 (W) Herbert licensed Massinger's *Cleander*, revised from Fletcher's *The Lovers' Progress* (?), for the King's company. (iv. 774.)

8 (Th) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 676.)

13 (Tu) Massinger's *Cleander*, revised from Fletcher's *The Lovers'*

Progress (?), was performed before the Queen at Blackfriars. (iv. 774; *Herbert*, p. 65.) The King's men acted five unnamed and undated plays at Hampton Court and fifteen at Whitehall in the period 13 May 1634 (Tu) 〈 〉 30 March 1635 (M), presumably the first and the last on the days mentioned. (*M.S.C.* ii. 376 and vi. 86.)

21 (W) Sir Humphrey Mildmay saw *Lisander and Callista* (Fletcher and Massinger's *The Lovers' Progress*). (ii. 676.)

26 (M) 〈 〉 31 (Sa) Bear-baiting and bull-baiting were presented before the King on an unspecified day in Whitsuntide, apparently in addition to the baiting before the Prince on 29 May (Th). (*M.S.C.* vi. 83.)

29 (Th) Bear-baiting and bull-baiting were presented before the Prince at St. James's. (*M.S.C.* vi. 83.)

JUNE

6 (F) Herbert licensed Massinger's *A Very Woman, or The Prince of Tarent* for the King's company. (iv. 825.)
During the summer, the Lancashire witches were exhibited in London, and public plays about them were acted. (i. 41.)

24 (Tu) Herbert licensed James Shirley's *The Example* for performance. (v. 1108.)

25 (W) Heywood's *A Maidenhead Well Lost* entered S.R.

JULY

14 (M) 〈 〉 24 August (Su) The Prince's players attended the King and Queen on progress. (i. 310–11; *M.S.C.* vi. 83.)

18 (F) Richard Kendall, wardrobe keeper at the Salisbury Court theatre, told Thomas Crosfield at Oxford a good deal about the London dramatic companies. (ii. 688–9.)

20 (Su) Prince Charles's (II) company were provided with a tent for the King's progress. (i. 310.) The King's company petitioned against the insertion of witch scenes into a rival play, probably the anonymous *Doctor Lamb and the Witches*. (v. 1455.)

20 (Su) 〈 〉 28 October (Tu) Heywood and Brome's *The Late Lancashire Witches* opened at the Globe. (iii. 75.)

30 (W) Jonson's *Love's Welcome at Bolsover* (Derbyshire) was performed. (iv. 653.)

AUGUST

8 (F) Massinger's *The Picture* transferred S.R.

16 (Sa) Herbert licensed an old play, *Doctor Lamb and the*

Witches, with new scenes, for performance by the King's Revels company at Salisbury Court. (v. 1455.)

25 (M) Prince Charles's (II) company was paid for attending King Charles on progress. (i. 310.) In the period 14 July (M) ⟨ ⟩ 25 August (M) Prince Charles's (II) company presented not more than ten plays at court. (i. 322.)

SEPTEMBER

3 (W) Lord Goring entertained the Queen and the Marquis of San Germano with comedies, dancing, music, and other agreeable pastimes. (*C.S.P.*, *Ven.*, 1632–6, p. 275.)

11 (Th) Thomas Basse, player, made his will. (ii. 631.)

15 (M) Marston and Barkstead's *The Insatiate Countess* and Webster's *The White Devil* transferred S.R.

29 (M) Milton's masque *Comus* was performed at Ludlow Castle. (iv. 913–14.)

In September and October, Prince Charles's (II) company presented three unnamed plays at Hampton Court. (i. 311; *M.S.C.* ii. 377 and vi. 86.)

OCTOBER

22 (W) ⟨ ⟩ 29 (W) Juan Navarro and his Spanish troupe apparently performed before the King and Queen at Hampton Court. (J. P. Feil, *Shakespeare Survey*, xi [1958], 110.)

23 (Th) William Browne, player, made his will. (ii. 636–7.)

28 (Tu) Brome and Heywood's *The Late Lancashire Witches* entered S.R. (iii. 73.) The play opened at the Globe sometime in the period 20 July (Su) ⟨ ⟩ 28 October. (iii. 75.)

29 (W) The Lord Mayor's Show for Sir Robert Parkhurst, clothworker: Taylor's *The Triumphs of Fame and Honour* was performed. (v. 1225.)

NOVEMBER

3 (M) James Shirley's *The Traitor* entered S.R.

9 (Su) Sir Humphrey Mildmay saw Jonson's *Catiline* at court. (ii. 676.)

13 (Th) ⟨ ⟩ 18 (Tu) Heywood's *Love's Mistress, or The Queen's Masque* was performed before the King and Queen at the Phoenix. (iv. 582.)

18 (Tu) Sir John Suckling attacked Mr. Digby as he came from the Blackfriars theatre. (i. 42.)

19 (W) Heywood's *Love's Mistress, or The Queen's Masque* was performed at court. (iv. 582.)

20 (Th) Herbert licensed Davenant's *Love and Honour* for performance at Blackfriars. (iii. 205.)

20 (Th) ⟨ ⟩ 26 (W) Heywood's *Love's Mistress, or The Queen's Masque* was performed at court. (iv. 582.)

24 (M) Herbert allowed the anonymous *The Proxy, or Love's Aftergame* to be produced at Salisbury Court. (v. 1399.)

29 (Sa) Herbert licensed James Shirley's *The Opportunity* for performance. (v. 1135.) Sir Humphrey Mildmay saw a play, 'a fine one', at an unnamed London theatre. (ii. 676.)

DECEMBER

12 (F) Sir Humphrey Mildmay saw Davenant's *Love and Honour*, apparently at Blackfriars. (ii. 676.)

16 (Tu) Livery allowance was granted to fourteen members of Queen Henrietta's company. (i. 247.)

Sometime in 1634 Benfield, Swanston, and Pollard petitioned the Lord Chamberlain to be admitted sharers in the Globe and Blackfriars. (i. 43–45.) The petition to build the amphitheatre was renewed. (vi. 301–3.)

Plays published in 1634

Anonymous, *How a Man May Choose a Good Wife from a Bad* (Q7);
Anonymous, *Mucedorus* (13th edn.);
Francis Beaumont and John Fletcher, *Philaster* (Q4);
Thomas Carew, *Coelum Britannicum*;
Thomas Dekker, *The Noble Soldier*;
John Fletcher, *The Faithful Shepherdess* (Q3);
John Ford, *Perkin Warbeck*;
Thomas Heywood, *A Maidenhead Well Lost*;
Thomas Heywood and Richard Brome, *The Late Lancashire Witches*;
James Mabbe, *The Spanish Bawd* (reissue of 1631 edn.);
Thomas Randolph, *The Jealous Lovers* (Q2);
William Shakespeare, *Richard II* (Q6—8th edn.); *Richard III* (Q8–10th edn.);
William Shakespeare and John Fletcher, *The Two Noble Kinsmen*;
James Shirley, *The Triumph of Peace* (Q1, Q2, and Q3—two issues of Q3—all dated 1633);
John Taylor, *The Triumphs of Fame and Honour*;
Thomas Tomkis, *Albumazar* (Q3).

1634/35

JANUARY

8 (Th) Henry Killigrew's *The Conspiracy* was apparently performed at York House in celebration of the marriage of Lady Mary Villiers to Lord Charles Herbert. (iv. 691–2.)

10 (Sa) Herbert licensed Massinger's *The Orator* for the King's company. (iv. 803.)

19 (M) Rutter's *The Shepherds' Holiday* entered S.R.

During the month plays were performed at the Temple and Gray's Inn. (Symonds 'Diary', p. 386.) Also Prince Charles's (II) company performed once or twice at St. James's and/or the Cockpit-in-Court. (i. 311; *M.S.C.* ii. 377 and vi. 86.)

FEBRUARY

5 (Th) George Wilde's *Eumorphus sive Cupido-Adultus* was performed at St. John's College, Oxford. (v. 1260.)

6 (F) Herbert licensed James Shirley's *The Coronation* for performance. (v. 1098.)

10 Shrove Tuesday. Davenant's *The Temple of Love* was performed at court. (iii. 216–18.) Not later than this date Queen Henrietta's company performed seven unnamed and undated plays before the Queen at Whitehall and one at Hampton Court. (i. 249; *M.S.C.* vi. 85.)

11 (W) Davenant's *The Temple of Love* was repeated at court. (iii. 216–18.)

12 (Th) Davenant's *The Temple of Love* was repeated at court. (iii. 216–18.)

?14 (Sa) Davenant's *The Temple of Love* was repeated at court. (iii. 216–18.) Sir Humphrey Mildmay saw a masque, probably Davenant's *The Temple of Love*. (ii. 677.)

15 (Su) Queen Henrietta 'approved of' the French players 'at her house', possibly in a performance at Denmark House. (i. 233–4.)

16 (M) Herbert imprisoned Cromes, a broker, for lending a church robe to the King's Revels company. (vi. 101.)

17 (Tu) A company of French players presented du Rocher's *La Melise* before the King and Queen at the Cockpit-in-Court. (i. 234.) Josias Floridor and his French company were paid for acting three plays before the court in the Cockpit-in-Court in February; this performance must have been one of them. (i. 235 n. 1; *M.S.C.* ii. 376 and vi. 85.)

19 (Th) Sir Humphrey Mildmay saw a play. (ii. 677.)

20 (F) Beeston agreed to allow the French players to use the Phoenix for performances on Wednesdays and Fridays during Lent. (vii. 4–5.)

During February, Prince Charles's (II) company performed once or twice at Whitehall and/or the Cockpit-in-Court. (i. 311; *M.S.C.* ii. 377 and vi. 86.) John Greene saw Fletcher's *The Elder Brother*, presumably at Blackfriars (iii. 332); Fletcher's *Rule a Wife and Have a Wife* at Blackfriars (iii. 408); *Truth's Triumph*, presumably at Blackfriars or the Phoenix (Symonds 'Diary', p. 386); and Marston's *The Malcontent*, presumably at Blackfriars. (i. 123.)

MARCH

During March John Greene saw Wilson's *The Inconstant Lady, or Better Late than Never* (v. 1272) and Middleton and Rowley's *The Changeling*. (iv. 862.)

23 (M) ⟨ ⟩ 28 (Sa) The French company played the whole week before Easter at the Phoenix. (vi. 65–66.)

1635

29 Easter Sunday.

30 (M) The last of the twenty King's company plays acted at court in the period 13 May 1634 (Tu) ⟨ ⟩ 30 March 1635 (M) was presumably acted on this day at Hampton Court or Whitehall. (i. 98; *M.S.C.* ii. 376 and vi. 86.)

APRIL

3 (F) Royal livery was granted to fourteen members of the King's company. (i. 90.)

?4 (Sa) The French company performed Scuderi's *Le Trompeur Puni, ou Histoire Septentrionale* at the Cockpit–in–Court. (*Herbert*, p. 61; *M.S.C.* ii. 376.)

?16 (Th) Floridor's French company performed Duryer's *Alcimedon* at the Cockpit-in-Court. (*Herbert*, p. 61; *M.S.C.* ii. 376.)

18 (Sa) A warrant was issued for the erection of a stage, scaffolds, and seats in M. Le Fevre's riding academy for the French company. (vi. 46.)

25 (Sa) Sir Humphrey Mildmay saw Fletcher's *The Elder Brother* at Blackfriars. (ii. 677.)

28 (Tu) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 677.)

29 (W) Herbert licensed Chapman and James Shirley's *Chabot, Admiral of France* for performance. (v. 1089.)
During April John Greene saw a performance of *Falstaff*. (Symonds 'Diary', p. 386.)

MAY

c. 1 (F)—15 (F) On 19 May Garrard wrote of a quarrel that lately broke out between Lord Digby and Will Crofts at a play at Blackfriars. (i. 47.)

5 (Tu) A warrant was issued to the French company, allowing them to act in M. Le Fevre's remodelled riding academy. (vi. 46.)

6 (W) Sir Humphrey Mildmay saw Shakespeare's *Othello* at Blackfriars. (ii. 677.)

10 (Su) The Lord Chamberlain issued a warrant for the payment of £30 to the French players for three plays acted by them at the Cockpit-in-Court. (ii. 437.)
During May, Prince Charles's (II) company performed once or twice at Whitehall and/or the Cockpit-in-Court. (i. 311; *M.S.C.* ii. 377 and vi. 86.)

JUNE

10 (W) John Greene saw Beaumont and Fletcher's *Wit without Money*, presumably at the Phoenix. (i. 250.)

JULY

4 (Sa) The following plays by Ben Jonson transferred S.R.: *Every Man in His Humour, Cynthia's Revels, Sejanus, Volpone, Epicoene, The Alchemist*, and *Catiline*.

12 (Su) The Lord Chamberlain ordered that Benfield, Pollard, and Swanston be allowed to buy shares in the Globe and Blackfriars from John Shank, Cuthbert Burbage, and the Robinsons. (i. 46.)

17 (F) Walter Hawkesworth's Latin comedy *Labyrinthus* entered S.R.

20 (M) Richard Brome signed a contract to write plays for the Salisbury Court theatre. (iii. 52–53.)

AUGUST

1 (Sa) Herbert licensed Davenant's *News from Plymouth* for performance at the Globe. (iii. 209.) After John Shank com-

plained that Benfield, Pollard, and Swanston had refused his offer of shares in the Globe and Blackfriars and had restrained him from the stage, the Lord Chamberlain appointed Sir Henry Herbert, Sir John Finett, and Daniel Bedingfield to set the price to be paid Shank for his shares. (*M.S.C.* ii. 372–3.)

19 (W) The following plays transferred S.R.: Daniel's *Cleopatra, Philotas,* and *The Queen's Arcadia*; Tomkis's *Lingua*; and part of Sidney's *Arcadia,* which contained *The Entertainment at Wanstead* (*The Lady of May*).

29 (Sa) Heywood's *Pleasant Dialogues and Dramas,* containing *Amphrisa* and *Apollo and Daphne,* entered S.R.

SEPTEMBER

1 (Tu) Elizabeth Condell, wife of Henry Condell, player, made her will, with theatrical legacies. (ii. 638–40.)

16 (W) Herbert renewed the performance licence of Fletcher's *Love's Pilgrimage* for the King's company. (iii. 367.)

30 (W) Heywood's *Love's Mistress, or The Queen's Masque* entered S.R.

OCTOBER

15 (Th) Henry Glapthorne's *The Lady Mother* was licensed by Blagrave, Herbert's deputy. (iv. 484.) Herbert licensed James Shirley's *The Lady of Pleasure* for performance. (v. 1125.)

29 (Th) The Lord Mayor's Show for Sir Christopher Clethrowe, ironmonger: Heywood's *Londini Sinus Salutis, or London's Harbour of Health and Happiness,* was presented by the Ironmongers' Company. (iv. 576–7, and *M.S.C.* iii. 122–5.) During October the King's Revels company presented one or two plays before the King and Queen at court. (i. 296; *M.S.C.* vi. 86.)

NOVEMBER

5 (Th) *or* 6 (F) John Greene and his friends saw Henry Killigrew's *The Conspiracy* performed at Blackfriars (iv. 691) and James Shirley's *The Lady of Pleasure* performed at the Phoenix (v. 1125.)

16 (M) Herbert licensed Davenant's *The Platonic Lovers* for performance at Blackfriars. (iii. 211.)

19 (Th) Whitehall was prepared for the performance of 'the Pastorall' (*Florimene*?) on the King's birthday. (*M.S.C.* ii. 376.)

25 (W) Sir Humphrey Mildmay saw 'a fooleishe play' at Blackfriars. (ii. 677.)

27 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 677.)

During November, Juan Navarro and his company of Spanish players acted an unnamed and undated play at court before the King. (*M.S.C.* vi. 88.) Between November 1635 and 12 May 1636 (Th) Carlell's *Arviragus and Philicia*, Part II, was acted before the Queen at Blackfriars. (i. 98; iii. 113.)

DECEMBER

7 (M) Massinger's *The Great Duke of Florence* entered S.R.

8 (Tu) Sir Humphrey Mildmay saw James Shirley's *The Lady of Pleasure*, presumably at the Phoenix. (v. 1125.)

11 (F) Sir Humphrey Mildmay saw 'the Newe playe' at an unnamed London theatre. (ii. 677.)

12 (Sa) Four members of Prince Charles's (II) company were sworn as Grooms of the Chamber. (i. 311.)

14 (M) Herbert licensed the argument of the anonymous pastoral *Florimene* for the press. (v. 1334.)

16 (W) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 678.)

21 (M) The anonymous pastoral *Florimene* was performed before the court by the French ladies of the Queen in the Great Hall at Whitehall. (v. 1334.)

31 (Th) John Shank, player, made his will, with theatrical legacies. (ii. 646–8.)

During December, Josias Floridor and his French company acted an unnamed tragedy before the King at court. (i. 235; *M.S.C.* ii. 378 and vi. 88.)

During 1635 Nabbes's *Hannibal and Scipio* was performed by the Queen's company at the Phoenix. (iv. 935.) Brome's *The Sparagus Garden* was acted at the Salisbury Court theatre by the Company of the Revels, according to the 1640 title-page. (iii. 87.) Nine plays were presented at court by Queen Henrietta's company. (i. 249.) The King's company performed four unnamed and undated plays at Hampton Court and ten at Whitehall 'in Anno 1635'. (*M.S.C.* vi. 86 and ii. 378.)

Plays published in 1635

Anonymous, *The Argument of the Pastoral of Florimene* (non-dramatic—an otherwise lost play);

Anonymous, *Bellum Grammaticale*;

Anonymous, *Wily Beguiled* (Q5);
Francis Beaumont and John Fletcher, *Cupid's Revenge* (Q3); *The Knight of the Burning Pestle* (Q2), (Q3 dated 1635, but probably printed several years later); *The Scornful Lady* (Q4);
?Samuel Daniel, *The Works* (a reissue of 1623 edn.—a unique copy recorded only by Hazlitt, *Handbook*, p. 138);
William Davenant and Inigo Jones, *The Temple of Love* (Q—dated 1634);
Thomas Dekker, *The Honest Whore*, Part I (5th edn.);
Thomas Heywood, *Londini Sinus Salutis, or London's Harbour of Health and Happiness*;
John Jones, *Adrasta, or The Woman's Spleen and Love's Conquest*;
Ben Jonson, *Catiline* (3rd and 4th edns.);
Thomas Randolph, *Aristippus* and *The Conceited Pedlar* (Q6);
Joseph Rutter, *The Shepherds' Holiday*;
William Shakespeare, *Pericles* (6th edn.);
James Shirley, *The Traitor* (Q1).

1635/36

JANUARY

18 (M) Herbert licensed James Shirley's *The Duke's Mistress* for performance. (v. 1107.)
19 (Tu) Herbert licensed Davenant's *The Wits* (iii. 223) and *The Platonic Lovers* (iii. 211) for publication.
25 (M) The Duke of Lennox and the Lord Chamberlain quarrelled about a box at a new play at Blackfriars. (i. 48.)

FEBRUARY

4 (Th) Davenant's *The Wits* and *The Platonic Lovers* entered S.R.
16 (Tu) Carlell's *Arviragus and Philicia*, Part II, was acted at court. (iii. 113.)
17 (W) The King's Revels company presented one or two plays at court before the King and Queen. (i. 296; *M.S.C.* vi. 86.)
18 (Th) The King's company performed Jonson's *Epicoene* at court. (i. 98.)
19 (F) Davenant's *The Triumphs of the Prince D'Amour* entered S.R.
20 (Sa) Bear-baiting was presented before the Prince Elector Palatine. (*M.S.C.* vi. 86.)
22 (M) *or* 25 (Th) James Shirley's *The Duke's Mistress* was performed at St. James's. (v. 1107.)

24 (W) Dekker's *The Wonder of a Kingdom* re-entered S.R. Davenant's *The Triumphs of the Prince D'Amour* was performed at the Middle Temple. (iii. 218–20.) The anonymous *The Proxy, or Love's Aftergame* was performed at St. James's by the Salisbury Court company. (v. 1399.)

27 (Sa) The anonymous *The Fair Maid of the Exchange* transferred S.R. Kynaston's masque, *Corona Minervæ*, was performed before the royal children at the college, Museum Minervæ. (iv. 717.)

28 (Su) Beaumont's *The Knight of the Burning Pestle* was performed at St. James's by the Queen's company. (*Herbert*, p. 56.)

MARCH

1 Shrove Tuesday. Lady Hatton presented a royal supper and a brave masque to the King, the Queen, the Palsgrave, and his brother. (Gawdy MSS., *Hist. MSS. Comm.*, 10th Report, Part 2, p. 157.)

8 (Tu) The anonymous *Wily Beguiled* transferred S.R. Prince Charles's (II) company was playing in Norwich by candlelight. (i. 312.)

12 (Sa) Herbert licensed Henry Glapthorne's *The Hollander, or Love's Trial* for the Queen's company. (iv. 482.)

The King's company acted four unnamed and undated plays at Hampton Court and ten at Whitehall before 25 March 1636; two of them were probably those of 16 and 18 February 1635/6. (i. 98; *M.S.C.* ii. 378 and vi. 85–86.)

1636

APRIL

7 (Th) John Honyman, player, made his will. (ii. 645.)

17 Easter Sunday.

18 (M) Carlell's *Arviragus and Philicia*, Part I, was acted at court. (iii. 113.)

19 (Tu) Carlell's *Arviragus and Philicia*, Part II, was acted at court. (iii. 113.)

21 (Th) The King's men acted Jonson's *Epicoene* at the Cockpit-in-Court. (i. 51.)

MAY

5 (Th) The King's company performed the anonymous *Alphonsus, Emperor of Germany* before the Queen and the Prince Elector at Blackfriars. (v. 1286.)

9 (M) Herbert licensed Massinger's *The Bashful Lover* for the King's company. (iv. 760.)

12 (Th) Herbert received £1 for allowing the Fortune company to add scenes to an old play and 'give it out for a new one'. (ii. 404.) Herbert closed the theatres because of the plague; this closure lasted for fifteen months. (ii. 661–5.)

17 (Tu) A pass was issued for eighteen members of the King's company to accompany King Charles on his summer progress. (i. 49–50.)

JUNE

17 (F) Heywood's *A Challenge for Beauty* entered S.R.

AUGUST

6 (Sa) Nabbes's *Hannibal and Scipio* and *Microcosmus* entered S.R.

23 (Tu) The Presentment of Bushell's Rock to Queen Henrietta took place. (Greg, *Bibliography*, ii. 655–6.)

29 (M) Strode's *The Floating Island* (*Passions Calmed, Prudentius*) was performed before the King at Christ Church, Oxford, with airs and songs by Henry Lawes. (v. 1189–91.)

30 (Tu) Wilde's *Love's Hospital* (*The Lovers' Hospital*) was performed before the King and Queen at St. John's, Oxford, before supper (v. 1260–4); Cartwright's *The Royal Slave* was performed before the King and Queen at Christ Church, Oxford, after supper. (iii. 135–7.)

SEPTEMBER

2 (F) Cartwright's *The Royal Slave* was acted again at Christ Church, Oxford, in the afternoon. (iii. 137.)

3 (Sa) Strode's *The Floating Island* (*Passions Calmed, Prudentius*) was performed again at Christ Church, Oxford, in the afternoon. (v. 1192.)

12 (M) An anonymous masque, *The King and Queen's Entertainment at Richmond*, was presented. (v. 1357.) Among the 'Payments to officers of the Wardrobe etc.' is a payment to Theobald Peirce for work done in March–October 1636, making ready the lodgings for the Prince's masque. (*M.S.C.* vi. 123.) The Declared Accounts of the Office of Works for the period 1 October 1635 (Th) ⟨ ⟩ 30 September 1636 (F) provide payment for painting a scene and making, painting, and gilding six shields with empresses for a masque presented before the Prince. (P.R.O. E 351/3269.)

OCTOBER

29 (Sa) Sir Edward Bromfield, fishmonger, took office as Lord Mayor, but there is no record of a pageant. In spite of preparations (*M.S.C.* iii. 125), the pageant was probably cancelled because of the plague. (ii. 669.)

NOVEMBER

17 (Th) The King's men acted *The Coxcomb* at Hampton Court. (i. 51.)

19 (Sa) Fletcher's *Beggars' Bush* was performed by the King's men at Hampton Court. (iii. 313.)

29 (Tu) The King's men performed Beaumont and Fletcher's *The Maid's Tragedy* at Hampton Court. (i. 51.)

DECEMBER

6 (Tu) Fletcher's *The Loyal Subject* was performed by the King's men at Hampton Court. (iii. 371.)

8 (Th) The King's men performed *Othello* at Hampton Court. (i. 51.)

13 (Tu) The King ordered his company to stay near the court and gave them an allowance of £20 per week, beginning 1 November (Tu). (i. 53.)

16 (F) The King's men performed Fletcher's *Love's Pilgrimage* at Hampton Court. (iii. 367.)

26 (M) Carlell's *Arviragus and Philicia*, Part I, was acted at Hampton Court. (iii. 114.)

27 (Tu) Carlell's *Arviragus and Philicia*, Part II, was acted at Hampton Court. (iii. 114.)

Sometime in 1636 Herbert licensed May's *The Old Couple* for performance. (iv. 839.)

Plays published in 1636

Anonymous, *The King and Queen's Entertainment at Richmond*;
Anonymous, *The Presentment of Bushell's Rock*;
Anonymous, *Sir Gyles Goosecap* (Q2);
David, Lord Barry, *Ram Alley* (3rd edn.);
William Davenant, *The Platonic Lovers*; *The Triumphs of the Prince D'Amour* (dated 1635); *The Wits*;
Thomas Dekker, *The Wonder of a Kingdom*;
Walter Hawkesworth, *Labyrinthus*;
Thomas Heywood, *A Challenge for Beauty*; *Love's Mistress, or The Queen's Masque* (Q1);

Francis Kynaston, *Corona Minervæ* (Q—two issues—dated 1635);
Philip Massinger, *The Great Duke of Florence*;
William Sampson, *The Vow-Breaker, or The Fair Maid of Clifton.*

1636/37

JANUARY

1 (Su) The King's men performed Davenant's *Love and Honour* at Hampton Court. (iii. 206.)

5 (Th) The King's men performed Fletcher's *The Elder Brother* at Hampton Court. (iii. 332.)

10 (Tu) The King's men performed Beaumont and Fletcher's *A King and No King* at Hampton Court. (i. 51.)

12 (Th) A ticket of privilege for freedom from arrest was granted to eleven minor actors and other employees of the King's company. (i. 49–50 n.) The King's men performed Cartwright's *The Royal Slave* at court. (iii. 135.)

17 (Tu) The King's men performed Fletcher's *Rollo, or The Bloody Brother* at Hampton Court. (iii. 402.)

24 (Tu) The King's men performed *Hamlet* at Hampton Court. (i. 51.)

30 (M) Sir William Alexander, Earl of Stirling's *Recreations with the Muses* (containing *Croesus, Darius, The Alexandrean Tragedy*, and *Julius Caesar*) entered S.R.

31 (Tu) The King's men performed Shakespeare's *Julius Caesar* at St. James's. (i. 51.)

FEBRUARY

2 (Th) Cowley's *Naufragium Joculare* was performed at Trinity College, Cambridge. (iii. 181.)

7 (Tu) Beeston's Boys performed Beaumont and Fletcher's *Cupid's Revenge* at St. James's. (i. 325.)

9 (Th) The King's men performed Fletcher's *A Wife for a Month* at St. James's. (iii. 422.)

14 (Tu) Beeston's Boys performed the anonymous *Wit without Money* at St. James's. (i. 325.)

16 (Th) *or* 17 (F) The King's men performed *The Governor*, by Sir Cornelius Formido (?), at St. James's. (iii. 465.)

21 Shrove Tuesday. Christopher Beeston was sworn governor of the King and Queen's young company at the Cockpit. (ii. 369.) The King's company performed Beaumont and Fletcher's *Philaster* at St. James's. (i. 52.)

24 (F) The theatres reopened for a week or so. (ii. 662.)

?24 (F) Christopher Beeston was commanded to make a company of boys, and he had them begin performances at the Phoenix the same day. (ii. 369.)

MARCH

24 (F) Fletcher's *The Elder Brother* entered S.R.

1637

25 (Sa) Heywood's *The Royal King and the Loyal Subject* entered S.R.

27 (M) Heywood and Brome's *The Late Lancashire Witches* transferred S.R.

APRIL

9 Easter Sunday.

13 (Th) James Shirley's *Hyde Park, The Lady of Pleasure,* and *The Young Admiral* entered S.R.

22 (Sa) Royal livery was granted to sixteen members of the King's company. (i. 90.)

26 (W) J. W.'s *The Valiant Scot* entered S.R.

28 (F) George Wilkins's *The Miseries of Enforced Marriage* transferred S.R.

MAY

12 (F) A warrant was issued to arrest Christopher Beeston and four other members of Beeston's Boys and to stop performances at the Cockpit. (i. 327.)

During May, Christopher Beeston craved pardon of the Privy Council for presenting a play at the Cockpit during plague-closing. (i. 327–8.)

JUNE

10 (Sa) The Lord Chamberlain ordered all London printers to refrain from publishing any play belonging to the King's company or to Beeston's Boys without consent of the company. (i. 54.)

JULY

1 (Sa) The following plays transferred S.R.: Matthew Gwinne's Latin tragedy *Nero,* Field's *A Woman Is a Weathercock,* Thomas Randolph's *Aristippus,* the former owners' part of

Shakespeare's works, Jonson's *The Staple of News* and *Bartholomew Fair*, Jasper Fisher's *Fuimus Troes, or The True Trojans*, and Massinger's *The Roman Actor*.

AUGUST

3 (Th) A comedy was performed at York House in honour of the marriage of the Duke of Lennox to Lady Mary Villiers. (*C.S.P., Dom.*, 1637, pp. 355–6.)

SEPTEMBER

3 (Su) The King's men petitioned the Privy Council to be allowed to resume playing. (ii. 663–4.)

17 (Su) Beeston petitioned permission for his company to rehearse at the Cockpit in spite of the plague-closing. (ii. 664.) King's men's petition granted. (ii. 664.)

24 (Su) Queen Henrietta's players petitioned to have the plague restriction removed so that they could play. (ii. 664.)

25 (M) Shirley's *The Wedding*, Chettle's *Hoffman*, Shirley's *The Grateful Servant*, and Marmion's *Holland's Leaguer* transferred S.R.

30 (Sa) The King's men presumably performed a play at court on this date. (i. 57, 99; *M.S.C.* ii. 387 and vi. 88.)

OCTOBER

c. 2 (M) Herbert joined Perkins, Sumner, Sherlock, and Turner with the best players at the Salisbury Court theatre. (ii. 608.)

2 (M) The theatres reopened after the plague-closing of 1636–7. (ii. 664–5.)

18 (W) James Shirley's *The Example* entered S.R.

30 (M) Since the 29th fell on a Sunday, the Lord Mayor's Show for Sir Richard Fenn, haberdasher: Heywood's *Londini Speculum, or London's Mirror*, was performed on the 30th. (iv. 577, and *M.S.C.* iii. 125.)

NOVEMBER

1 (W) Sir John Finett reported progress on a building at Whitehall to be used only for masques and dancing. (J. P. Feil, *Shakespeare Survey*, xi [1958], 111.)

3 (F) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 678.)

9 (Th) Lady Newport attended a play at the Phoenix. (i. 329.)

15 (W) James Shirley's *The Gamester* entered S.R.

28 (Tu) William Rowley's *A Shoemaker a Gentleman* entered S.R. During November, Prince Charles's (II) company performed

one or two plays before the King at Richmond and/or St. James's. (*M.S.C.* vi. 88.)

DECEMBER

Christmas Season. The Gentlemen of Exeter College presented a comedy to the University. (E. S. de Beer, *The Diary of John Evelyn* [1955], ii. 20.)

During December, Prince Charles's (II) company performed one or two plays before the King at Richmond and/or St. James's. (*M.S.C.* vi. 88.)

Plays published in 1637

Sir William Alexander, *Recreations with the Muses*, containing *Croesus, Darius, The Alexandrean Tragedy*, and *Julius Caesar*;

Anonymous, *The Fair Maid of the Exchange* (3rd edn.);

John Fletcher, *The Elder Brother* (Q1; Q2, dated 1637, must be 1637 ⟨ ⟩ 1661, and perhaps even after the quarto of 1651);

Thomas Heywood, *Londini Speculum, or London's Mirror*; *The Royal King and the Loyal Subject*; *Pleasant Dialogues and Dramas*, containing *Jupiter and Io, Apollo and Daphne*, and *Amphrisa*;

John Milton, *Comus*;

Thomas Nabbes, *Hannibal and Scipio*; *Microcosmus*;

William Shakespeare, *Hamlet* (Q5—7th edn.); *The Merchant of Venice* (Q3—5th edn.); *Romeo and Juliet* (Q5—7th edn.);

James Shirley, *The Example*; *The Gamester*; *The Grateful Servant* (Q2); *Hyde Park*; *The Lady of Pleasure*; *The School of Compliment, or Love Tricks* (Q2); *The Young Admiral*;

J. W., *The Valiant Scot*;

George Wilkins, *The Miseries of Enforced Marriage* (Q4).

1637/38

JANUARY

7 (Su) Davenant's *Britannia Triumphans* was danced in the new Masquing House at Whitehall. (iii. 200; J. P. Feil, *Shakespeare Survey*, xi [1958], 111–13.) The Declared Accounts of the Office of Works for the period 1 October 1637 (Su) ⟨ ⟩ 30 September 1638 (Su) provide payment for building the new Masquing House at Whitehall. (P.R.O. E 351/3271.)

8 (M) Davenant's *Britannia Triumphans* was licensed for the press by Herbert. (iii. 200.)

12 (F) Herbert licensed Rutter's version of *The Cid*, Part I, for the press. (v. 1030.)

16 (Tu) Thomas Pinnocke was indicted for threatening to pull down the Red Bull playhouse. (i. 313–14.)

26 (F) Thomas Wykes licensed Rutter's version of *The Cid*, Part I, for the press. (v. 1030.)

29 (M) Rutter's version of *The Cid*, Part I, entered S.R.

FEBRUARY

3 (Sa) Ford's *The Fancies Chaste and Noble* entered S.R. In the period 30 September 1637 (Sa) 〈 〉 3 February 1637/8 (Sa) the King's company performed *Aglaura* and thirteen other plays, unnamed and undated, at court, presumably the first and the last on the days named. (i. 57, 99; *M.S.C.* ii. 387 and vi. 88.) Sir Humphrey Mildmay was unable to see the play at Whitehall because the house was full. (ii. 678.)

5 (M) Sir Humphrey Mildmay saw 'the fooleishe Newe play'. (ii. 678.)

6 Shrove Tuesday. William Johnson's *Valetudinarium* was performed at Queens' College, Cambridge. (iv. 601.) Davenant's *Luminalia* was danced in the new Masquing House at Whitehall. (iii. 207–8.)

7 (W) George Garrard wrote that plays by Suckling (*Aglaura*) and Berkeley (*The Lost Lady*) had been produced at court and at Blackfriars. (iii. 24.)

15 (Th) Henry Shirley's *The Martyred Soldier* entered S.R.

28 (W) John Ogilby was appointed Master of the Revels in Ireland. (iv. 949.)

MARCH

5 (M) Berkeley's *The Lost Lady* entered S.R.

12 (M) Heywood's *The Wise Woman of Hogsdon* entered S.R.

13 (Tu) Henry Killigrew's *The Conspiracy*, James Shirley's *The Duke's Mistress*, and *The Royal Master* entered S.R.

14 (W) Cowley's *Love's Riddle* and *Naufragium Joculare* entered S.R.

1638

25 Easter Sunday. A performance of the Queen's masque, Davenant's *Luminalia*, of 6 February was planned for Easter

for the entertainment of the Duchess of Chevreuse, but there is no evidence of performance; it was probably a false rumour, or the plan was not carried through. (J. P. Feil, *Shakespeare Survey*, xi [1958], 113.)

26 (M) Berkeley's *The Lost Lady* was acted at court by the King's company. (i. 99.)

27 (Tu) The King's company performed Chapman's *Bussy D'Ambois* at court. (i. 99.)

30 (F) *Cornelianum Dolium*, by 'T. R.', entered S.R.

APRIL

3 (Tu) Suckling's *Aglaura* was performed before the King and Queen at court by the King's company. (i. 99.)

5 (Th) Nabbes's *Tottenham Court* entered S.R.

16 (M) Herbert licensed Davenant's *The Unfortunate Lovers* for performance at Blackfriars. (iii. 220.)

18 (W) Suckling's *Aglaura* entered S.R.

23 (M) Herbert licensed James Shirley's *The Royal Master* for performance. (v. 1140.) Davenant's *The Unfortunate Lovers* was performed before the Queen at Blackfriars (iii. 220); payment for this performance was apparently included among those for Hampton Court, Richmond, and Whitehall this season. (*M.S.C.* vi. 89.)

28 (Sa) Jonson's *Every Man Out of His Humour* transferred S.R.

MAY

3 (Th) Herbert licensed Ford's *The Lady's Trial* for performance at the Cockpit. (iii. 446.)

15 Whitsun Tuesday. Bear-baiting and bull-baiting were presented before the King at Whitehall. (*M.S.C.* vi. 88.)

28 (M) Nabbes's *Covent Garden* entered S.R.

29 (Tu) The following plays transferred S.R.: Elizabeth, Lady Cary's *Mariam*, the anonymous *The Maid's Metamorphosis*, the anonymous *The Weakest Goeth to the Wall*, Beaumont and Fletcher's *A King and No King* and *Philaster*, Shakespeare's *Othello*, and Beaumont and Fletcher's *The Maid's Tragedy*. Thomas Nabbes's *Presentation Intended* was prepared for performance before the Prince on his birthday, but was not performed. (iv. 938–9.) The King's company performed *Oldcastle* at court. (i. 99; *M.S.C.* vi. 89.)

31 (Th) Davenant's *The Unfortunate Lovers* was performed at court. (i. 99.)

JUNE

4 (M) Herbert censored a specified passage in Massinger's *The King and the Subject*. (iv. 794–5.)

5 (Tu) Herbert licensed Massinger's *The King and the Subject*, provided that the title be changed and that a passage objectionable to the King be omitted. (iv. 794–5.)

9 (Sa) Herbert granted a licence to make a show of an opossum. (*Herbert*, p. 46.)

23 (Sa) Nabbes's masque, *The Spring's Glory*, and *A Presentation Intended for the Prince His Highness on His Birthday* entered S.R.

During the summer, Nabbes's *The Bride* was performed by Beeston's Boys at the Phoenix. (iv. 930.)

JULY

10 (Tu) The King's company performed Carlell's *The Passionate Lovers*, Part I, at Somerset House. (iii. 122; *M.S.C.* vi. 89.)

13 (F) Kirke's *The Seven Champions of Christendom* entered S.R.

28 (Sa) The Venetian Ambassador's lady attended the Queen's play at Somerset House; this may be one of the seven plays for which Queen Henrietta's men were paid on 6 March 1639/40 for acting in 1638 and 1639. (J. P. Feil, *Shakespeare Survey*, xi [1958], 114.)

AUGUST

23 (Th) Thomas Jacob was indicted for committing a great disorder at the Red Bull. (i. 314.)

During August, Richard Brome's contract with the Salisbury Court theatre was renewed for seven years. (iii. 53.)

SEPTEMBER

4 (Tu) The following plays transferred S.R.: Barton Holyday's *Technogamia, or The Marriages of the Arts*, Munday's *The Downfall* and *Death of Robert Earl of Huntingdon*, Marston's *Parasitaster, or The Fawn*, the anonymous *Thomas Lord Cromwell*, Marlowe's *Edward II*, and the anonymous *The Wisdom of Doctor Dodipoll*.

24 (M) Sir William Berkeley's *The Lost Lady* transferred S.R.

30 (Su) The King's men performed Davenant's *The Unfortunate Lovers* at Hampton Court (*Herbert*, p. 77); this was apparently one of the six Hampton Court performances this season. (*M.S.C.* vi. 89.)

OCTOBER

4 (Th) Christopher Beeston made his will, with theatrical legacies. (ii. 631–3.)

15 (M) Christopher Beeston, governor of the Cockpit theatre, was buried. (ii. 370.)

18 (Th) A military show and sham battle by the Gentlemen of the Artillery Garden was performed at the Merchant Tailors' Hall. (Withington, *English Pageantry*, i. 237–8.)

24 (W) James Shirley's *The Ball* and Chapman and Shirley's *Chabot, Admiral of France* entered S.R.

26 (F) Carlell's *Arviragus and Philicia*, Parts I and II, entered S.R. Matthew Clay licensed May's *The Tragedy of Julia Agrippina* (iv. 838); this play and his *The Tragedy of Cleopatra Queen of Egypt* entered S.R.

27 (Sa) Sir Humphrey Mildmay saw Jonson's *Volpone* at Blackfriars. (ii. 678.)

29 (M) The Lord Mayor's Show for Sir Maurice Abbott, draper: Heywood's *Porta Pietatis* was performed. (iv. 584; *M.S.C.* iii. 126–8.)

NOVEMBER

3 (Sa) Matthew Clay licensed Zouche's *The Sophister* for the press. (v. 1277.)

6 (Tu) Ford's *The Lady's Trial* entered S.R. The King's company performed *The Merry Devil of Edmonton* at court. (i. 99.)

7 (W) Zouche's *The Sophister* entered S.R.

8 (Th) The King's company performed Jonson's *Volpone* at court. (i. 99.)

13 (Tu) The King's company performed *Julius Caesar* at court. (i. 99.)

15 (Th) The King's company performed *The Merry Wives of Windsor* at court. (i. 99.)

17 (Sa) Herbert licensed Davenant's *The Fair Favourite* for performance at Blackfriars. (iii. 203.)

20 (Tu) Davenant's *The Fair Favourite* was presented at the Cockpit-in-Court by the King's company. (iii. 203; *M.S.C.* vi. 89.)

22 (Th) The King's men performed Fletcher's *The Chances* at the Cockpit-in-Court. (iii. 319; *M.S.C.* vi. 89.)

27 (Tu) The King's men performed Fletcher and Massinger's *The Custom of the Country* at the Cockpit-in-Court. (iii. 324; *M.S.C.* vi. 89.)

29 (Th) The King's company performed Richard Brome's *The Northern Lass* at the Cockpit-in-Court. (iii. 82; *M.S.C.* vi. 89.)

DECEMBER

6 (Th) Fletcher's *The Spanish Curate* was performed at the Cockpit-in-Court. (iii. 418; *M.S.C.* vi. 89.)

11 (Tu) The King's company performed Davenant's *The Fair Favourite* at the Cockpit-in-Court again. (iii. 203; *M.S.C.* vi. 89.)

18 (Tu) The King's company performed Carlell's *The Passionate Lovers*, Part I, at the Cockpit-in-Court. (iii. 122; *M.S.C.* vi. 89.)

20 (Th) A warrant was issued for liveries for fourteen members of Queen Henrietta's company. (i. 244.) The King's company performed Carlell's *The Passionate Lovers*, Part II, at the Cockpit-in-Court. (iii. 122; *M.S.C.* vi. 89.) The Declared Accounts of the Office of Works for the period 1 October 1638 (M) 〈 〉 30 September 1639 (M) provide payment for work done in preparing Somerset House for two plays acted there before the King and Queen in December 1638.

27 (Th) Carlell's *The Passionate Lovers*, Part II, was acted at the Cockpit-in-Court by the King's men. (iii. 122; *M.S.C.* vi. 89.)

28 (F) The King's company performed Richard Brome's *The Northern Lass* at Richmond. (iii. 82; *M.S.C.* vi. 89.)

During 1638 Richard Brome's *The Antipodes* was performed at the Salisbury Court theatre by Queen Henrietta's men. (iii. 56–57.)

Queen Henrietta's company presented seven plays at court in the 1638–9 season. (i. 249.) Twenty-two named and dated plays were performed at court by the King's men in 1638. (i. 99–100.)

Plays published in 1638

Anonymous, *Selimus*, Part I (reissue of 1594 edn.);
Anonymous, *Wily Beguiled* (Q6—two issues);
Francis Beaumont and John Fletcher, *The Maid's Tragedy* (Q4);
William Berkeley, *The Lost Lady* (F1; F2—1st issue);
Abraham Cowley, *Love's Riddle*; *Naufragium Joculare*;
William Davenant, *Britannia Triumphans* (dated 1637); *Luminalia* (dated 1637);
John Ford, *The Fancies Chaste and Noble*;

Matthew Gwinne, *Nero* (2nd edn.—1st issue);
Thomas Heywood, *Porta Pietatis*; *The Rape of Lucrece* (Q5); *The Wise Woman of Hogsdon*;
Henry Killigrew, *The Conspiracy*;
John Kirke, *The Seven Champions of Christendom*;
Philip Massinger, *The Bondman* (Q2); *The Duke of Milan* (Q2);
Thomas Nabbes, *Covent Garden* (Q—1st issue); *A Presentation Intended for the Prince His Highness on His Birthday* (Q—1st issue); *The Spring's Glory* (Q—1st issue); *Tottenham Court* (Q—1st issue);
'T. R.', *Cornelianum Dolium*;
Thomas Randolph, *Poems*, including *The Muses' Looking Glass* and *Amyntas*;
William Rowley, *A Shoemaker a Gentleman*;
Joseph Rutter, *The Cid*, Part I (dated 1637);
Henry Shirley, *The Martyred Soldier*;
James Shirley, *The Duke's Mistress*; *The Royal Master*;
Philip Sidney, *Arcadia*, containing *The Entertainment at Wanstead* (*The Lady of May*);
John Suckling, *Aglaura*.

1638/39

JANUARY

1 (Tu) The King's company performed Fletcher's *Beggars' Bush* at Richmond (iii. 313–14); this was apparently one of the six plays performed at Hampton Court and Richmond this season. (*M.S.C.* vi. 89.)

7 (M) The King's company performed Fletcher's *The Spanish Curate* at Richmond. (iii. 418.)

11 (F) Henry Glapthorne's *Argalus and Parthenia* entered S.R.

21 (M) Thomas Wykes allowed Massinger's *The Unnatural Combat* for the press. (iv. 822.)

22 (Tu) Fletcher's *Monsieur Thomas, or The Father's Own Son* entered S.R.

25 (F) The following plays transferred S.R.: Elizabeth, Lady Cary's *Mariam*, the anonymous *The Maid's Metamorphosis* and *The Weakest Goeth to the Wall*, Beaumont and Fletcher's *A King and No King* and *Philaster*, Shakespeare's *Othello*, and Beaumont and Fletcher's *The Maid's Tragedy*.

FEBRUARY

12 (Tu) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 678.)

13 (W) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 678.)

14 (Th) Massinger's *The Unnatural Combat* entered S.R. Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 678.)

18 (M) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 678.)

26 Shrove Tuesday.

MARCH

1 (F) Sir Ralph Freeman's *Imperiale* entered S.R.

4 (M) The anonymous *George a Greene*, Greene's *Orlando Furioso*, the anonymous *Edward III*, and the former owner's part of Jonson's works (see 4 July 1635) transferred S.R.

14 (Th) Royal livery was granted to sixteen members of the King's company. (i. 90.)

23 (Sa) The anonymous *Wily Beguiled* transferred S.R.

1639

26 (Tu) Davenant secured from King Charles a royal patent to erect a large theatre in Fleet Street. (vi. 305–6.)

28 (Th) Davenport's *A New Trick to Cheat the Devil* entered S.R.

APRIL

5 (F) William Beeston was sworn governor and instructor of the King and Queen's young company. (i. 330.)

6 (Sa) Matthew Clay allowed Nabbes's *The Bride* for the press. (iv. 931.) He also allowed Rutter's *The Cid*, Part II, for the press (v. 1031), and the play was entered S.R. the same day.

12 (F) James Shirley's *The Maid's Revenge* entered S.R.

14 Easter Sunday.

25 (Th) Fletcher's *Wit Without Money*, and *The Night Walker* (revised by Shirley); Shirley's *The Opportunity*, *Love's Cruelty*, and *The Coronation* entered S.R.

MAY

2 (Th) The company at the Fortune theatre was fined £1,000 for using properties in contempt of the ceremonies of the Church. (v. 1300.)

18 (Sa) Sir Humphrey Mildmay saw Jonson's *The Alchemist* at an unnamed London theatre. (ii. 678.)

21 (Tu) The following plays transferred S.R.: Samuel Rowley's *When You See Me, You Know Me*; Heywood's *If You Know Not Me, You Know Nobody*, Parts I and II; Shakespeare's *King Lear*; Heywood's *The Rape of Lucrece*; and Dekker's *The Honest Whore*, Part II. Sir Humphrey Mildmay saw Fletcher's *The Mad Lover* at an unnamed theatre. (ii. 678–9.)

JUNE

18 (Tu) J. D.'s *The Knave in Grain, New Vampt* entered S.R.

20 (Th) The French Ambassador and other gentlemen of quality were entertained with bear-baiting at the Beargarden. (*M.S.C.* vi. 89.)

JULY

8 (M) Nabbes's *The Bride* entered S.R.

27 (Sa) Davenant's *Albovine, King of the Lombards* entered S.R.

29 (M) James Shirley's *The Humorous Courtier* entered S.R.

AUGUST

6 (Tu) The King's men presented a play at court, presumably on this date. (i. 100; *M.S.C.* vi. 89.)

6 (Tu) ⟨ ⟩ 11 February 1639/40 The King's men presented nineteen plays at Whitehall and two at Richmond, the first and last presumably on these days. (i. 100; *M.S.C.* vi. 89.)

10 (Sa) The Lord Chamberlain issued an order forbidding any other London company to act any of a list of forty-five plays belonging to the King and Queen's young company. (i. 330–1.) A ticket of privilege was issued to twelve actors of the King and Queen's young company. (i. 331–2.)

26 (M) Richard Benfield, a friend of the players, made his will. (ii. 633–5.)

SEPTEMBER

22 (Su) Henry Glapthorne's *Albertus Wallenstein* entered S.R.

25 (W) Herbert licensed Massinger's *Alexius, or The Chaste Lover* for the King's company. (iv. 758.)

29 (Su) A warrant was issued to swear Joseph Taylor, the actor in the King's company, Yeoman of the Revels. (ii. 596.) The Privy Council ordered the arrest of the author, players, and licenser of the anonymous *The Whore New Vamped*, which had been performed by Prince Charles's (II) company at the Red Bull, because of slanders against aldermen and the proctors of the City. (v. 1441–2.)

OCTOBER

2 (W) Davenant's patent to build a new theatre severely restricted. (vi. 308.)

3 (Th) Richards's *The Tragedy of Messallina, the Roman Empress* entered S.R.

4 (F) Fletcher's *Rollo, or The Bloody Brother* entered S.R.

7 (M) Francis Beaumont's *Poems*, containing *The Masque of the Inner Temple and Gray's Inn*, prologues, epilogues, and songs to the plays, entered S.R.

9 (W) Sandys's *Christ's Passion*, translated from Hugo Grotius, entered S.R.

14 (M) A play was presented before Prince Charles at Richmond on the birthday of Prince James, the Duke of York. (*M.S.C.* vi. 152.)

22 (Tu) J. D.'s *The Knave in Grain, New Vampt* transferred S.R.

28 (M) A warrant was issued against John Rhodes of the Fortune theatre, on the complaint of the King's company that he was selling their plays. (i. 279.)

29 (Tu) The Lord Mayor's Show for Sir Henry Garway, draper: Heywood's *Londini Status Pacatus, or London's Peaceable Estate*, was performed. (iv. 577–8, and *M.S.C.* iii. 128–30.)

30 (W) Herbert licensed James Shirley's *The Gentleman of Venice* for performance. (v. 1112.)

NOVEMBER

4 (M) Nabbes's *The Unfortunate Mother* entered S.R.

8 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

11 (M) A patent was issued to Joseph Taylor, principal actor of the King's company, to succeed William Hunt, deceased, as Yeoman of the Revels. (*M.S.C.* ii. 343–6.)

14 (Th) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

20 (W) Rawlins's *The Rebellion* entered S.R.

29 (F) James Shirley's *The Arcadia* entered S.R., and Shirley's *Love's Cruelty* re-entered S.R.

30 (Sa) Herbert licensed Davenant's *The Spanish Lovers* (*The Distresses*) for performance, possibly at Blackfriars. (iii. 202.) Henry Fay and eight assistants were paid for six days of work done in November–December, making ready at Richmond for two plays acted before Prince Charles (*M.S.C.* vi. 152), and John Aiton and eight assistants were paid for nine days

of work done in November–December, making ready at Richmond for three plays acted before Prince Charles. (*M.S.C.* vi. 152–3.) Prince Charles's (II) company gave three plays before the court at Richmond in November. (i. 315.) The King's company performed two plays at Richmond (as well as nineteen at Whitehall) in the period 6 August 1639 (Tu) ⟨ ⟩ 11 February 1639/40 (Tu). (i. 100; *M.S.C.* vi. 89.)

Plays published in 1639

Anonymous, *Mucedorus* (14th edn.);
Francis Beaumont and John Fletcher, *A King and No King* (Q4); *Philaster* (Q5—two issues); *The Scornful Lady* (Q5);
William Berkeley, *The Lost Lady* (F2—2nd issue);
Lodowick Carlell, *Arviragus and Philicia*, Parts I and II;
William Cartwright, *The Royal Slave* (Q1);
Robert Davenport, *A New Trick to Cheat the Devil* (Q—two issues);
Thomas Drue, *The Bloody Banquet*;
Nathan Field, *Amends for Ladies* (Q2);
John Fletcher, *Monsieur Thomas, or The Father's Own Son* (Q1—1st issue); *Rollo, or The Bloody Brother* (Q1); *Wit Without Money* (Q1);
John Ford, *The Lady's Trial*;
Ralph Freeman, *Imperiale* (Q1);
Henry Glapthorne, *Albertus Wallenstein* (1st issue); *Argalus and Parthenia*;
Matthew Gwinne, *Nero* (2nd edn.—2nd issue);
Thomas Heywood, *If You Know Not Me, You Know Nobody*, Part I (Q8); *Londini Status Pacatus, or London's Peaceable Estate*;
William Lower, *The Phoenix in Her Flames*;
Philip Massinger, *The Unnatural Combat*;
Thomas May, *The Tragedy of Cleopatra Queen of Egypt* (1st edn.—1st issue); *The Tragedy of Julia Agrippina* (1st edn.—1st issue);
Jasper Mayne, *The City Match*;
Thomas Nabbes, *Covent Garden* (Q—2nd issue); *The Presentation for the Prince* (*Time and the Almanac-Makers*) (Q—2nd issue); *The Spring's Glory* (Q—2nd issue); *Tottenham Court* (Q—2nd issue); *Plays, Masques, Epigrams, Elegies, and Epithalamiums*, containing *Hannibal and Scipio*, *Microcosmus*, *Tottenham Court*, *Covent Garden*, *The Spring's Glory*, *The Bride*, and *The Unfortunate Mother*;

William Shakespeare, *Henry IV*, Part I (Q9—11th edn.);
James Shirley, *The Ball*; *The Maid's Revenge*;
James Shirley and George Chapman, *Chabot, Admiral of France*;
Richard Zouche, *The Sophister*.

1639/40

JANUARY

6 (M) Cokayne's masque was acted at Bretbie, Derbyshire. (iii. 168.)

?7 (Tu) ⟨ ⟩ 31 (F) Two plays were acted before Prince Charles at Richmond. (*M.S.C.* vi. 153.) The Declared Accounts of the Office of Works for the period 1 October 1639 (Tu) ⟨ ⟩ 30 September 1640 (W) provide payment for preparations for plays at Richmond. (A.O. 71/2429.)

21 (Tu) Davenant's *Salmacida Spolia* was performed at court. (iii. 213–14.) The Declared Accounts of the Office of Works for the period 1 October 1639 (Tu) ⟨ ⟩ 30 September 1640 (W) provide payment for preparations at the Masquing Room at Whitehall for a masque. (P.R.O. A.O. 1/71/2429.) (See also 9 April 1640.)

26 (Su) Herbert licensed Massinger's *The Fair Anchoress of Pausilippo* for the King's company. (iv. 781.)

31 (F) John Gough's *The Strange Discovery* entered S.R.

FEBRUARY

8 (Sa) Jonson's translation of Horace's *The Art of Poetry*, which was published with Jonson's *The Gypsies Metamorphosed* in 1640, entered S.R. (But see also 20 February.)

11 (Tu) The King's company presented a play at court, presumably on this date. (i. 100; *M.S.C.* vi. 89.)

14 (F) James Shirley's *The Tragedy of St. Albans* entered S.R.

16 (Su), 17 (M), or 18 (Tu) Davenant's *Salmacida Spolia* was repeated at court, and a play was apparently performed at Richmond on one of the other two days. (*M.S.C.* vi. 153.)

18 Shrove Tuesday.

20 (Th) Jonson's *The Gypsies Metamorphosed* entered S.R. (See also 8 February.)

MARCH

6 (F) Queen Henrietta's players were paid for seven plays acted at court in 1638 and 1639. (i. 249.)

11 (W) Marmion's *The Antiquary* and James Shirley's *Look to the Lady* entered S.R.

17 (Tu) Burnell's *Landgartha* was acted in Dublin. (iii. 97.)

18 (W) Massinger was buried in St. Saviour's, Southwark. (iv. 757.)

19 (Th) Richard Brome's *The Sparagus Garden, The Antipodes,* and *Wit in a Madness* entered S.R.

20 (F) The following masques by Jonson entered S.R.: *Pan's Anniversary, or The Shepherd's Holiday, The Masque of Augurs, Time Vindicated to Himself and to His Honours,* and *Neptune's Triumph for the Return of Albion.*

23 (M) Thomas Carew's *Works,* containing *Coelum Britannicum,* entered S.R.

1640

APRIL

2 (Th) T. Killigrew's *The Prisoners,* Chamberlain's *The Swaggering Damsel,* and William Habington's *The Queen of Aragon, or Cleodora* entered S.R.

4 (Sa) Henry Glapthorne's *The Lady's Privilege* entered S.R.

5 Easter Sunday. About this time Prince Charles's (II) company went to the Fortune, and the Fortune company to the Red Bull. (i. 279–80 and 315–16.)

9 (Th) Habington's *The Queen of Aragon, or Cleodora* was performed by the servants of the Lord Chamberlain before the court at Whitehall. (iv. 522.) The Declared Accounts of the Office of Works for the period 1 October 1639 (Tu) ⟨ ⟩ 30 September 1640 (W) provide payment for preparations at the Masquing Room at Whitehall for a masque (A.O. 1/71/2429). (See also 21 January 1639/40.)

10 (F) ⟨ Habington's *The Queen of Aragon, or Cleodora* was performed a second time for the court at Whitehall. (iv. 522.)

11 (Sa) ⟨ Habington's *The Queen of Aragon, or Cleodora* was performed at Blackfriars. (iv. 523.)

22 (W) The following plays transferred S.R.: Robert Daborne's (?) *The Owl* (a lost play?), the anonymous *Leir,* Greene's *Friar Bacon and Friar Bungay,* the anonymous *Robin Hood and Little John* (lost), and Ulpian Fulwell's *Like Will to Like.*

25 (Sa) A ticket of privilege was granted to four hired men of Prince Charles's (II) company. (i. 316.)

27 (M) Henry Glapthorne's *Wit in a Constable* entered S.R.

28 (Tu) James Shirley's *The Constant Maid* and *St. Patrick for Ireland* entered S.R.

MAY

3 (Su) The Lord Chamberlain prohibited acting at the Phoenix because the company had performed a new play without the licence of the Master of the Revels and then had defied his prohibition. (i. 332–3.) The leaders of Beeston's Boys were imprisoned for the offence. (i. 333.)

7 (Th) Herbert released Beeston and the other Cockpit players from the Marshalsea but confiscated their offending play. (i. 333.)

8 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 678.)

15 (F) Sir Humphrey Mildmay saw 'the Newe play' at Blackfriars. (ii. 679.)

22 (F) Henry Glapthorne's *The Hollander* and Heywood's *Love's Masterpiece* entered S.R.

In May or June, a play was presented before the Prince at Richmond. (*M.S.C.* vi. 153.)

JUNE

1 (M) Herbert licensed James Shirley's *The Doubtful Heir, or Rosania, or Love's Victory* for performance. (v. 1105.)

27 (Sa) William Davenant was appointed governor of the King and Queen's young company at the Phoenix in place of William Beeston. (i. 334–5.)

JULY

7 (Tu) Mrs. Beeston borrowed £150 from William Wilbraham, perhaps for the Cockpit theatre. (vi. 75.)

AUGUST

4 (Tu) Thomas Killigrew's *Claracilla* entered S.R. Also, Richard Brome's *Christianetta, The Jewish Gentleman, A New Academy, The Lovesick Court, The Weeding of the Covent Garden,* and *The English Moor* entered S.R.

SEPTEMBER

5 (Sa) William Berkeley's *The Lost Lady* transferred S.R.

11 (F) The Privy Council ordered the theatres to be closed because of the plague. (ii. 665.)

OCTOBER

15 (Th) John Tatham's *Fancies Theatre*, containing his pastoral play, *Love Crowns the End*, entered S.R.

29 (Th) The Lord Mayor's celebration for Sir Edmund Wright, grocer, consisted of a procession without pageants or shows. (*M.S.C.* iii. 131.)

Theobald Peirce and seven assistants were paid for fifty days of work done in October–March 1640/1, making ready at Richmond for diverse plays, dancing on the ropes, and other pastimes before Prince Charles and the rest of the royal children. (*M.S.C.* vi. 153–4.)

NOVEMBER

〉6 (F) The theatres reopened after the plague of 1640. (ii. 665–6.)

6 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

9 (M) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

10 (Tu) Herbert licensed James Shirley's *The Imposture* for performance. (v. 1124.) The King's company performed a play at court, presumably on this day. (i. 100.) (See 22 February 1640/1.)

16 (M) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

18 (W) T. B.'s *The Country Girl* entered S.R.

24 (Tu) Herbert licensed Sadler's *Masquerade du Ciel* for the press, and the play entered S.R. the same day. (v. 1038.)

DECEMBER

17 (Th) John Shank, junior, was sworn a Groom as one of Prince Charles (II) players. (ii. 568.)

The King's company performed not more than sixteen plays at court in the period 10 November 1640 (Tu) to 22 February 1640/1 (M). (i. 100.) Robert Bent and nine assistants were paid for work done at Richmond in November to January 1640/1 in preparation for plays before Prince Charles during the Christmas holidays and at other times. (*M.S.C.* vi. 154.)

Plays published in 1640

Richard Brome, *The Antipodes*; *The Sparagus Garden*;
Thomas Carew, *Poems*, containing *Coelum Britannicum*;
William Cartwright, *The Royal Slave* (Q2);

Robert Chamberlain, *The Swaggering Damsel* (Q—two issues);
J. D., *The Knave in Grain, New Vampt*;
William Davenant, *Salmacida Spolia* (dated 1639);
John Fletcher, *The Night Walker* (Q1—revised by Shirley); *Rollo, or The Bloody Brother* (Q2); *Rule a Wife and Have a Wife*;
Ralph Freeman, *Imperiale* (2nd edn.);
Henry Glapthorne, *Albertus Wallenstein* (2nd issue); *The Hollander*; *The Lady's Privilege*; *Wit in a Constable*;
John Gough, *The Strange Discovery*;
William Habington, *The Queen of Aragon, or Cleodora* (F—two issues);
Samuel Harding, *Sicily and Naples, or The Fatal Union*;
Thomas Heywood, *Love's Mistress* (Q2);
Ben Jonson, *The Gypsies Metamorphosed* (1st edn.—two issues);
Ben Jonson, *The Works* (F2), 2 vols. (vol. I—the contents of the Folio of 1616; vol. II—re-issue of 1631 edn.);
Thomas Middleton, *A Mad World, My Masters* (Q2);
Thomas Nabbes, *The Bride*; *The Unfortunate Mother*;
Thomas Randolph, *The Jealous Lovers* (3rd edn.);
Thomas Randolph, *Poems*, including *The Muses' Looking Glass* and *Amyntas* (2nd edn.);
Thomas Rawlins, *The Rebellion* (Q—1st issue);
Nathanael Richards, *The Tragedy of Messallina, the Roman Empress*;
Joseph Rutter, *The Cid*, Part II;
John Sadler, *Masquerade du Ciel*;
George Sandys, *Christ's Passion* (1st edn.—three issues);
Lewis Sharpe, *The Noble Stranger*;
James Shirley, *The Arcadia*; *The Constant Maid* (Q1); *The Coronation* (as written by Fletcher); *The Humorous Courtier*; *Love's Cruelty*; *The Opportunity*; *St. Patrick for Ireland*;
Thomas Snelling, *Thibaldus sive Vindictæ Ingenium, or Pharamus sive Libido Vindex, Hispanica Tragœdia* (1st issue);
John Tatham, *Fancies Theatre* (1st issue), containing *Love Crowns the End*;
John Webster, *The Duchess of Malfi* (Q2—1st issue).

1640/41

JANUARY

6 (W) Salusbury's *A Masque at Knowsley* was performed at Lord Strange's house, Knowsley. (v. 1041.)

8 (F) The usual warrant for liveries for fourteen members of Queen Henrietta's company was issued. (i. 247.)

19 (Tu) A ticket of privilege was issued for Theophilus Bird as a King's player. (ii. 379.)

22 (F) Six men were sworn Grooms of the Chamber as King's players. (i. 64; *M.S.C.* ii. 397.)

FEBRUARY

15 (M) Sir Humphrey Mildmay saw a play. (ii. 679.)

22 (M) The King's company performed not more than sixteen unnamed and undated plays at court in the period 10 November 1640 (Tu) ⟨ ⟩ 22 February 1640/1 (M), presumably the first and the last on the days mentioned. (i. 100.)

25 (Th) William Beeston entered into a bond of £400 to Michael Bowyer, probably on a theatrical arrangement. (ii. 387.)

26 (F) Inhabitants of Blackfriars petitioned Parliament against the playhouse. (vi. 39.)

MARCH

9 Shrove Tuesday.

20 (Sa) Royal livery was granted to eighteen members of the King's company. (i. 90.)

23 (Tu) John Day's *The Parliament of Bees* (not a genuine play or masque, but a dialogue among twelve characters) entered S.R.

Theobald Peirce and seven assistants were paid for fifty days of work done in October–March 1640/1, making ready at Richmond for diverse plays, dancing on the ropes, and other pastimes before Prince Charles and the rest of the royal children. (*M.S.C.* vi. 153–4.)

1641

APRIL

15 (Th) Three lost plays entered S.R.: *Charles, Duke of Bourbon*, *The Parroiall of Princes*, and *England's First Happiness, or The Life of St. Augustine.*

25 Easter Sunday. About this date, Brome's *The Jovial Crew* opened at the Cockpit in Drury Lane. (iii. 71–72.)

MAY

6 (Th) Davenant was involved in the Army Plot with Suckling and Jermyn, and he fled with the others. (i. 335.)

18 (Tu) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

?19 (W) Sir Humphrey Mildmay saw a play at Blackfriars. (ii. 679.)

24 (M) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679.)

26 (W) James Shirley's *The Politic Father* (*The Brothers*) was licensed by Herbert. (v. 1082–4.)

JUNE

23 (W) Herbert licensed the anonymous *The Doge and the Dragon* for performance by the Fortune company. (v. 1321.)
In June a satirical broadside made derogatory comments on the acting at the Fortune and the Red Bull. (i. 319.)

JULY

28 (W) The anonymous *The Tragedy of Nero* (*Piso's Conspiracy*), Dekker and Massinger's *The Virgin Martyr*, and Beaumont and Fletcher's *The Scornful Lady* and *Cupid's Revenge* transferred S.R.

AUGUST

2 (M) Thomas Jordan's *The Walks of Islington and Hogsdon* was licensed by Herbert for performance at the Red Bull; the title-page says that it was acted nineteen consecutive days. (iv. 688.)

5 (Th) The theatres were ordered closed because of the plague. (ii. 666–7.)

7 (Sa) The Lord Chamberlain sent the London printers a list of sixty-one plays constituting the repertory of the King's company which were not to be printed without their consent. (i. 65–66.)

OCTOBER

29 (F) There was no Lord Mayor's Pageant this year.

NOVEMBER

25 (Th) Herbert licensed James Shirley's *The Cardinal* for performance. (v. 1085.)

26 (F) *or* 27 (Sa) The theatres reopened. (ii. 666–7.)

DECEMBER

1 (W) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 679–80.)

10 (F) Sir Humphrey Mildmay saw a play at an unnamed London theatre. (ii. 680.)

William Beeston was reinstated as governor of Beeston's Boys some time this year. (i. 335.)

Plays published in 1641

Anonymous, *Canterbury His Change of Diet*;

Francis Beaumont and John Fletcher, *The Maid's Tragedy* (Q5);

Richard Brathwaite, *Mercurius Britannicus* (1641 ⟨ Latin version—two issues); *Mercurius Britannicus, or The English Intelligencer* (Q1, Q2, and Q3);

Henry Burnell, *Landgartha* (Dublin);

George Chapman, *Bussy D'Ambois* (Q2—two issues);

John Day, *The Parliament of Bees*;

Ben Jonson, *The Works*, Vols. II (two reissues: the first containing *Bartholomew Fair, The Staple of News*, and a reprint of *The Devil Is an Ass*; the second containing *The Devil Is an Ass* alone) and III, containing twenty dramatic items: *Christmas His Masque, The Masque at Lord Hay's* (*Lovers Made Men*), *The Vision of Delight, Pleasure Reconciled to Virtue* (including *For the Honour of Wales*), *News from the New World Discovered in the Moon, The Gypsies Metamorphosed, The Masque of Augurs, Time Vindicated, Neptune's Triumph, Pan's Anniversary, The Masque of Owls, The Fortunate Isles, Love's Triumph through Callipolis, Chloridia, The Entertainment at Welbeck, Love's Welcome at Bolsover, Mortimer His Fall, The Magnetic Lady, A Tale of a Tub*, and *The Sad Shepherd*;

Thomas Killigrew, *The Prisoners* (dated 1640) and *Claracilla*, in a collected edition;

Shakerley Marmion, *The Antiquary*.

1641/42

JANUARY

6 (Th) The King's company performed Beaumont and Fletcher's *The Scornful Lady* before the Prince at the Cockpit-in-Court; this was the only play acted at court this Christmas season. (i. 67; *Herbert*, p. 58.)

FEBRUARY

4 (F) A newspaper recorded that there was a great complaint

made against the playhouses, and that a motion was made for suppressing them. (i. 67.)

22 Shrove Tuesday.

MARCH

12 (Sa) Cowley's *The Guardian* was acted before Prince Charles at Trinity College, Cambridge. (iii. 176.)

1642

APRIL

5 (Tu) Thomas Randolph's *Poems*, containing *The Muses' Looking Glass* and *Amyntas*, and Suckling's *Brennoralt, or The Discontented Colonel* entered S.R.

10 Easter Sunday.

26 (Tu) Herbert licensed James Shirley's *The Sisters* for performance. (v. 1147).

JUNE

8 (W) Herbert licensed the anonymous *The Irish Rebellion*, apparently for performance by Prince Charles's (II) company. (v. 1355.) Also, Herbert burned an unnamed play because of the ribaldry and offence in it. (iv. 714.)

14 (Tu) Heywood and Brome's *The Late Lancashire Witches* transferred S.R.

AUGUST

6 (Sa) Sir John Denham's *The Sophy* entered S.R.

24 (W) Four Shakespeare plays transferred S.R.: *Hamlet, The Taming of the Shrew, Romeo and Juliet,* and *Love's Labour's Lost.*

SEPTEMBER

2 (F) Parliament closed the theatres. (ii. 690.)

14 (W) Four Shakespeare plays transferred S.R.: *Hamlet, The Taming of the Shrew, Romeo and Juliet,* and *Love's Labour's Lost.*

OCTOBER

29 (Sa) There was no Lord Mayor's Pageant this year.

Plays published in 1642

Thomas Carew, *Poems* (2nd edn.), containing *Coelum Britannicum*;

John Denham, *The Sophy*;

John Suckling, *Brennoralt, or The Discontented Colonel* (Q1).

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